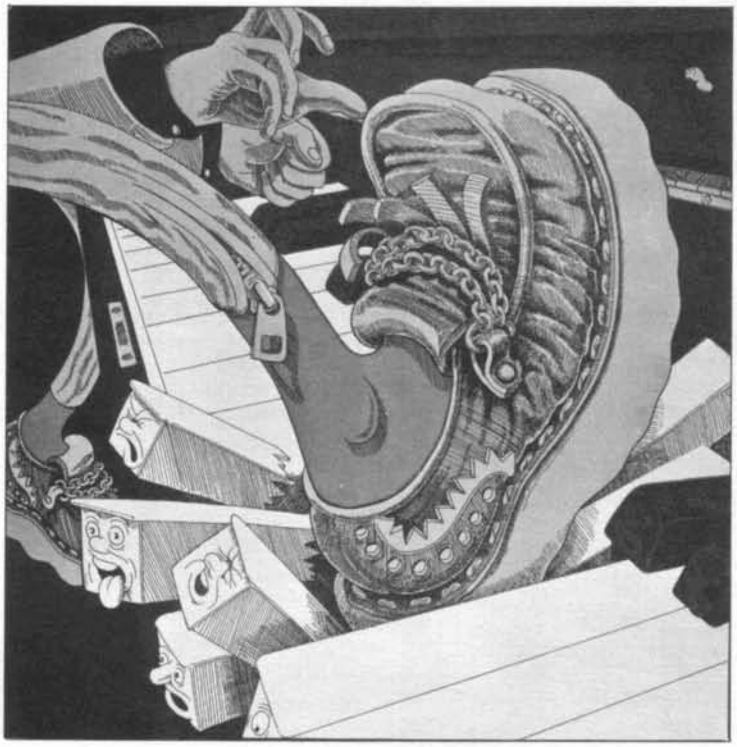
It's Easy To Play Rock 'n' Roll

Sixteen great Rock 'n' Roll classics. Easy to read, simplified arrangements for piano/vocal with guitar chord symbols, including Great Balls Of Fire, Be-Bop-A-Lula, Jailhouse Rock, Don't Be Cruel (To A Heart That's True), Long Tall Sally and many others.

Arranged by Cyril Watters.

REVIEWED
By Typh at 1:03 pm, Jun 09, 2007

It's Easy To Play Rock 'n' Roll



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London/New York/Sydney
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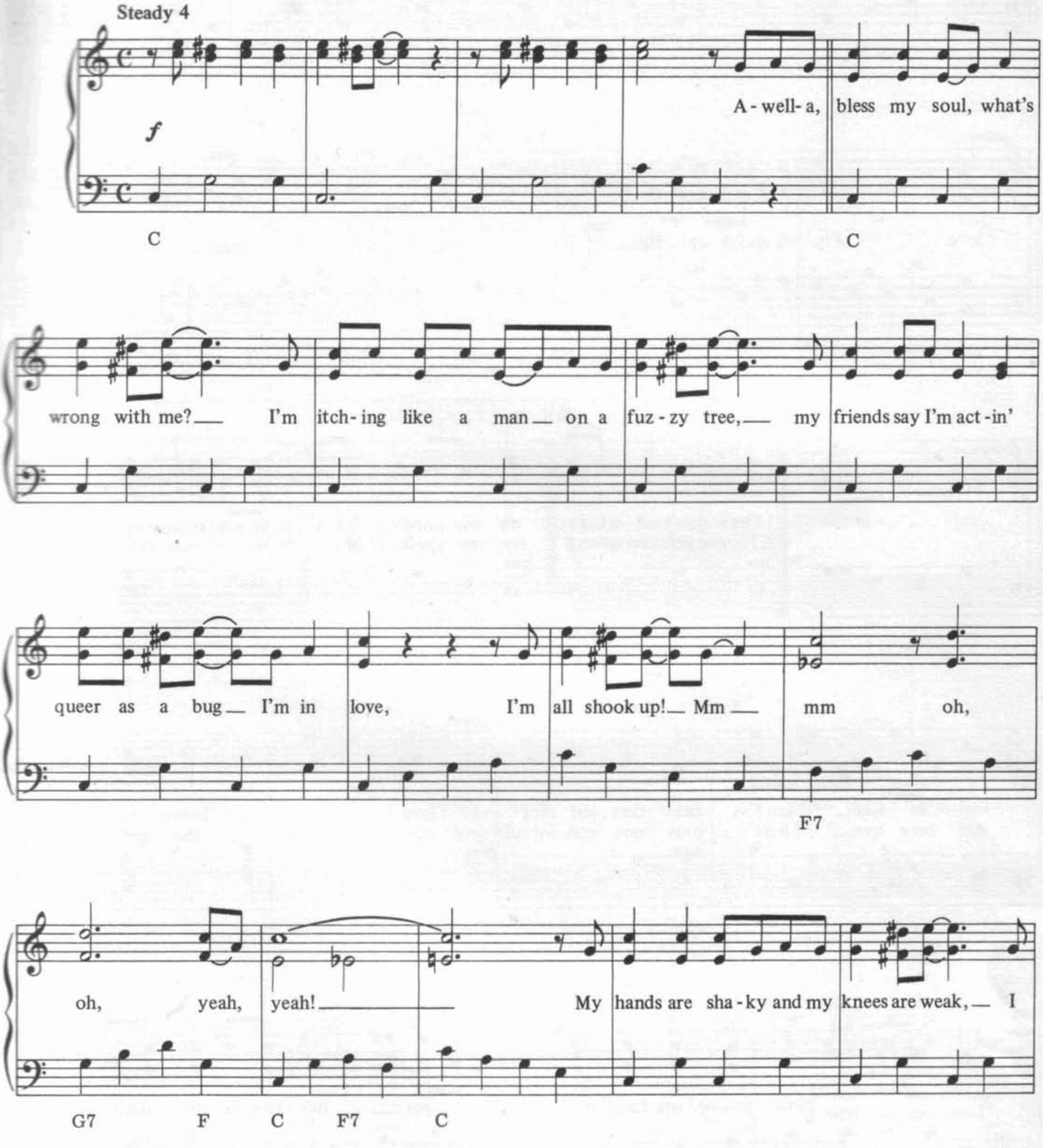
All Shook Up

Words and Music by Otis Blackwell, Elvis Presley


Steady 4
f
C
A-well-a, bless my soul, what's
C
wrong with me? I'm itch-ing like a man on a fuz-zy tree, my friends say I'm act-in'
queer as a bug I'm in love, I'm all shook up! Mm mm oh,
F7
oh, yeah, yeah! My hands are sha-ky and my knees are weak, I
G7
F
C
F7
C

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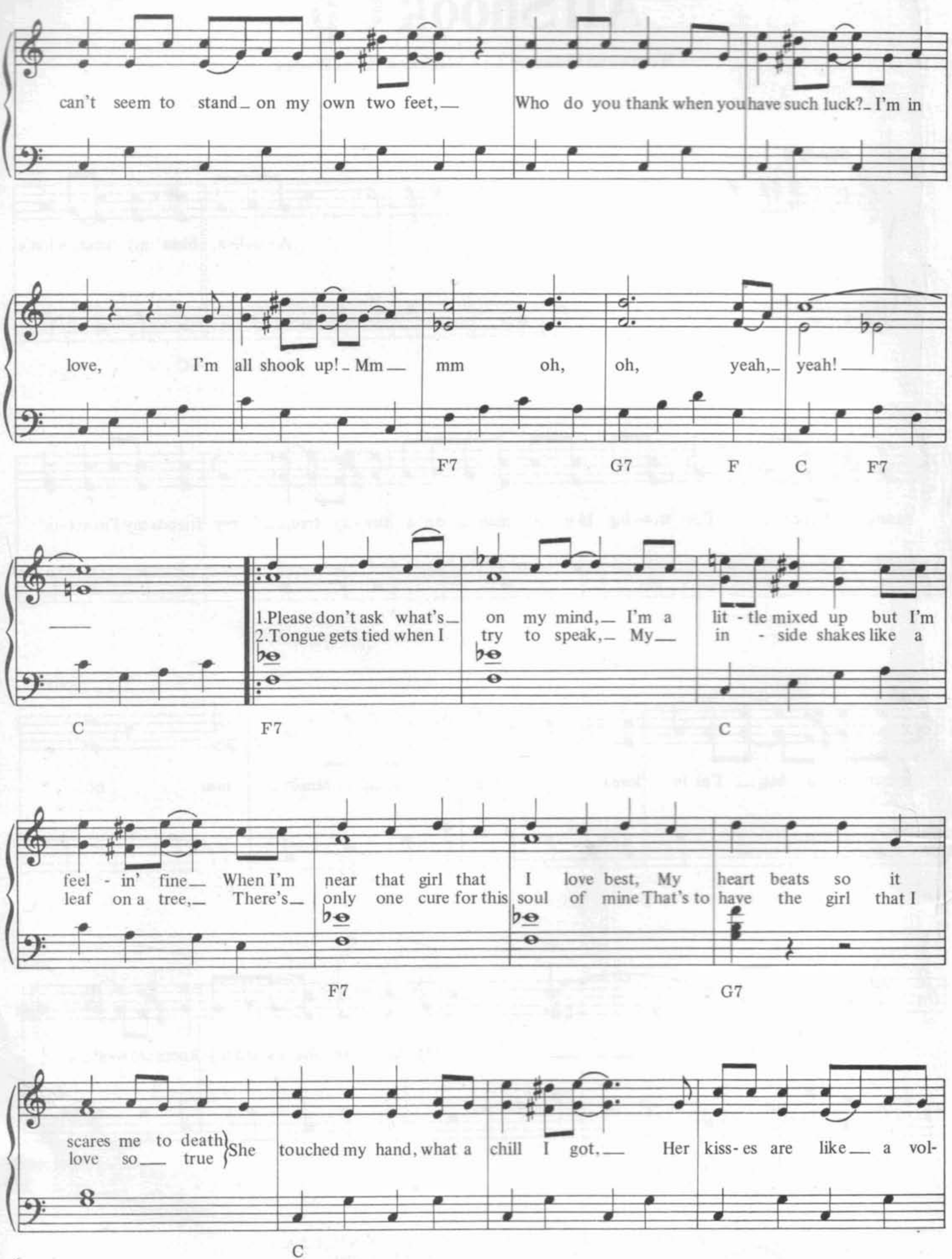
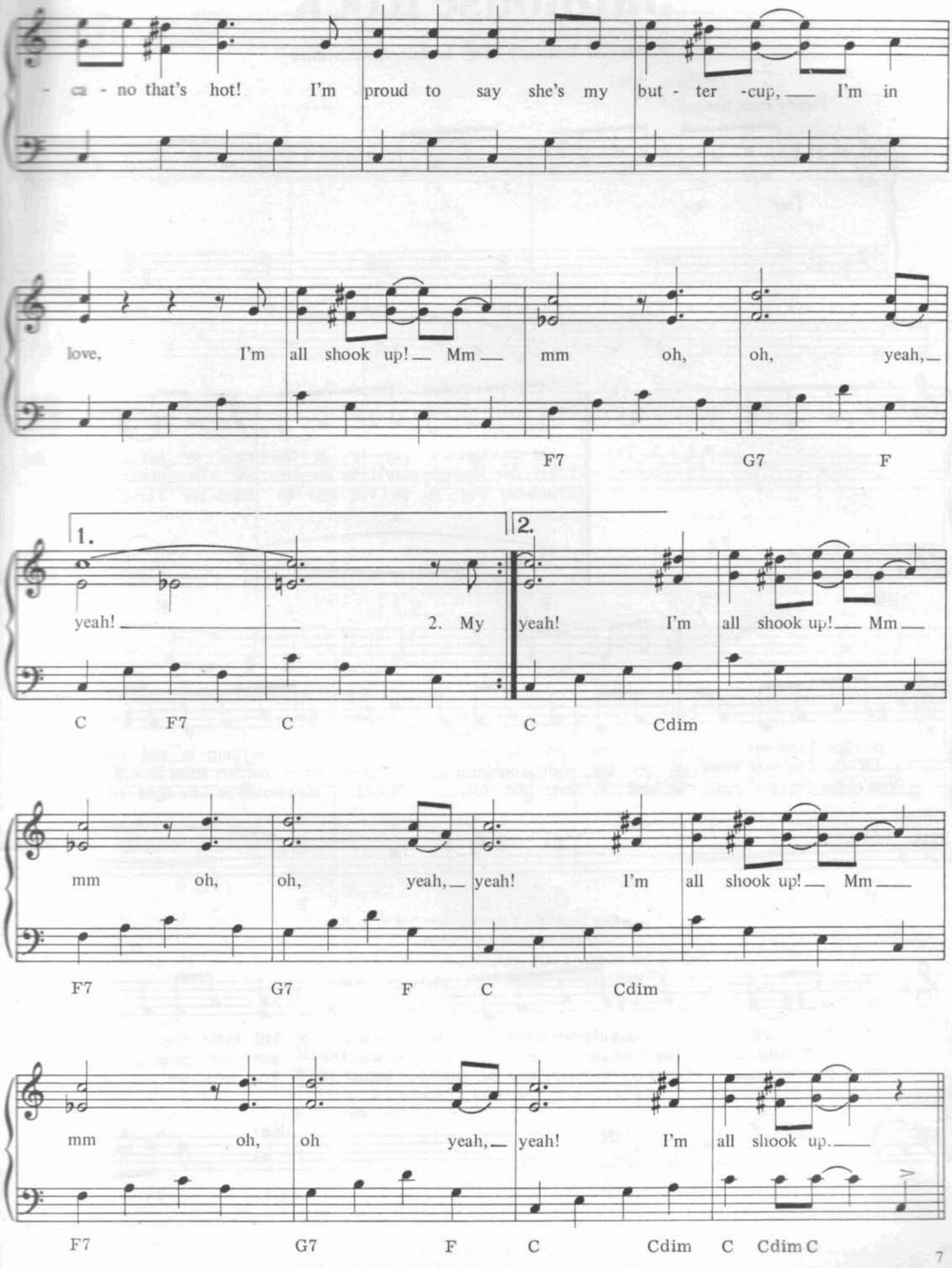
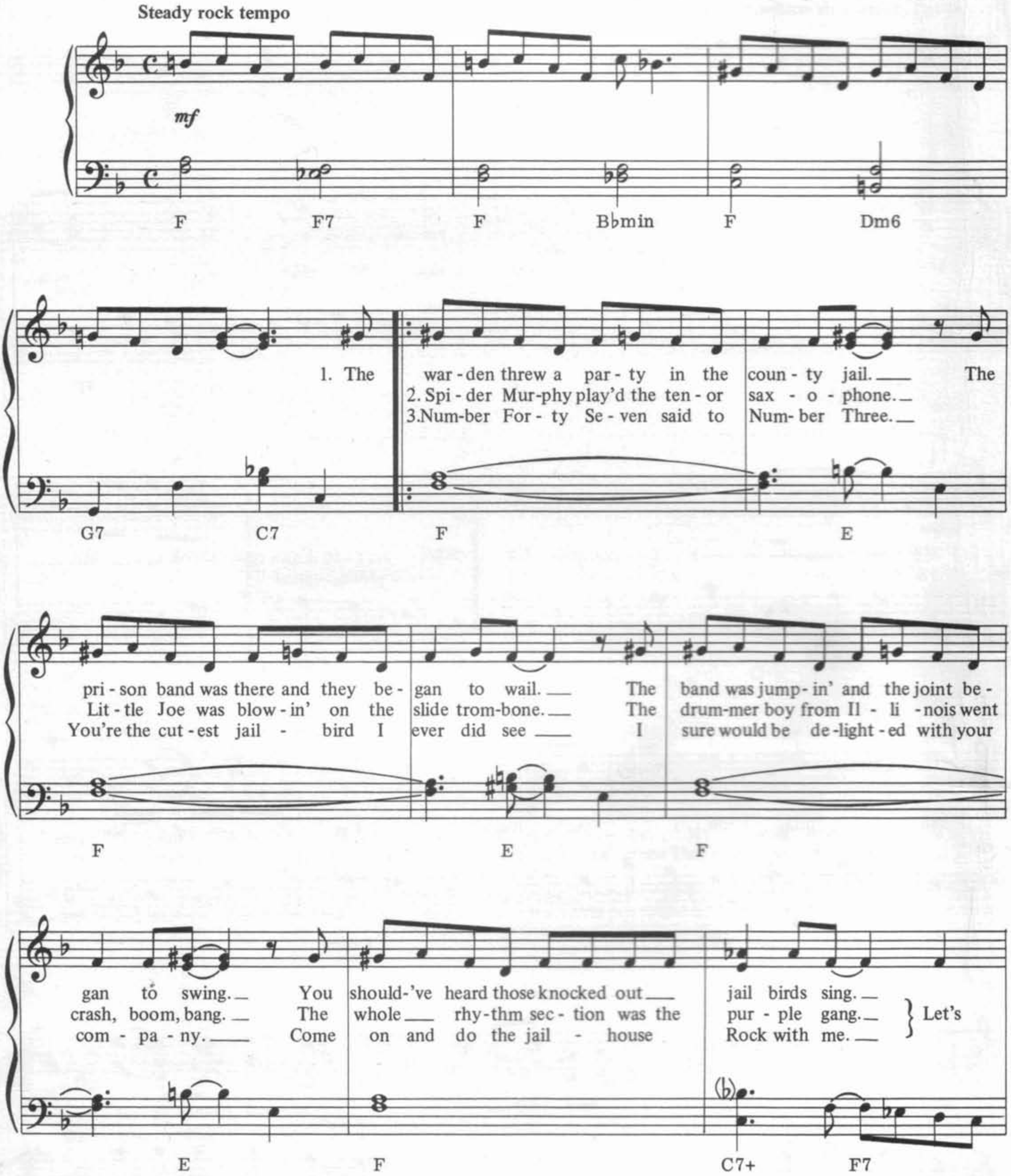

can't seem to stand on my own two feet, Who do you thank when you have such luck? I'm in
love, I'm all shook up! Mm mm oh, oh, yeah, yeah!
F7 G7 F C F7
1.Please don't ask what's on my mind, I'm a lit - tle mixed up but I'm
2.Tongue gets tied when I try to speak, My in - side shakes like a
C F7 C
feel - in' fine When I'm near that girl that I love best, My heart beats so it
leaf on a tree, There's only one cure for this soul of mine That's to have the girl that I
F7 G7
scares me to death She touched my hand, what a chill I got, Her kiss- es are like a vol-
love so true
C


- ca - no that's hot! I'm proud to say she's my but - ter -cup, I'm in
love, I'm all shook up! Mm mm oh, oh, yeah,
F7 G7 F
1. yeah! 2. My 2. yeah! I'm all shook up! Mm
C F7 C C Cdim
mm oh, oh, yeah, yeah! I'm all shook up! Mm
F7 G7 F C Cdim
mm oh, oh yeah, yeah! I'm all shook up.
F7 G7 F C Cdim C Cdim C

Jailhouse Rock

Words and Music by Jerry Leiber, Mike Stoller


Steady rock tempo
mf
F F7 F B♭min F Dm6
G7 C7
1. The
war-den threw a par-ty in the coun-ty jail. The
2. Spi-der Mur-phy play'd the ten-or sax-o-phone.
3. Num-ber For-ty Se-ven said to Num-ber Three.
F E
pri-son band was there and they be-gan to wail. The
Lit-tle Joe was blow-in' on the slide trom-bone. The
You're the cut-est jail-bird I ever did see I
F E F
band was jump-in' and the joint be-gan to swing. You
drum-mer boy from Il-li-nois went crash, boom, bang. The
sure would be de-light-ed with your com-pa-ny. Come
E F C7+ F7
should-'ve heard those knocked out jail birds sing.
whole rhy-thm sec-tion was the pur-ple gang.
on and do the jail-house Rock with me.
Let's

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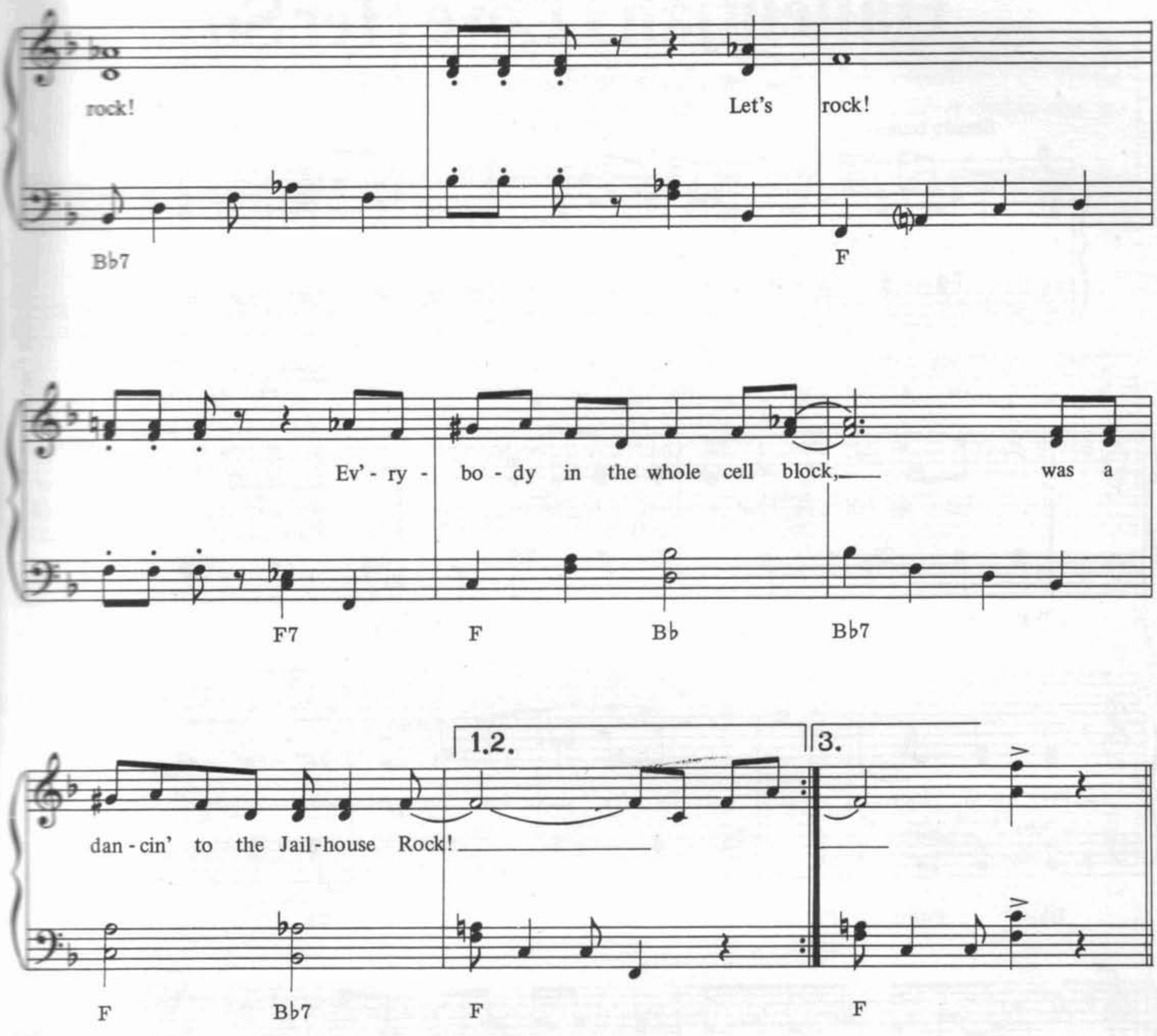

rock!
Let's
rock!
Bb7
F
Ev'-ry-bo-dy in the whole cell block,
was a
F7
F
Bb
Bb7
1.2.
3.
dan-cin' to the Jail-house Rock!
F
Bb7
F
F

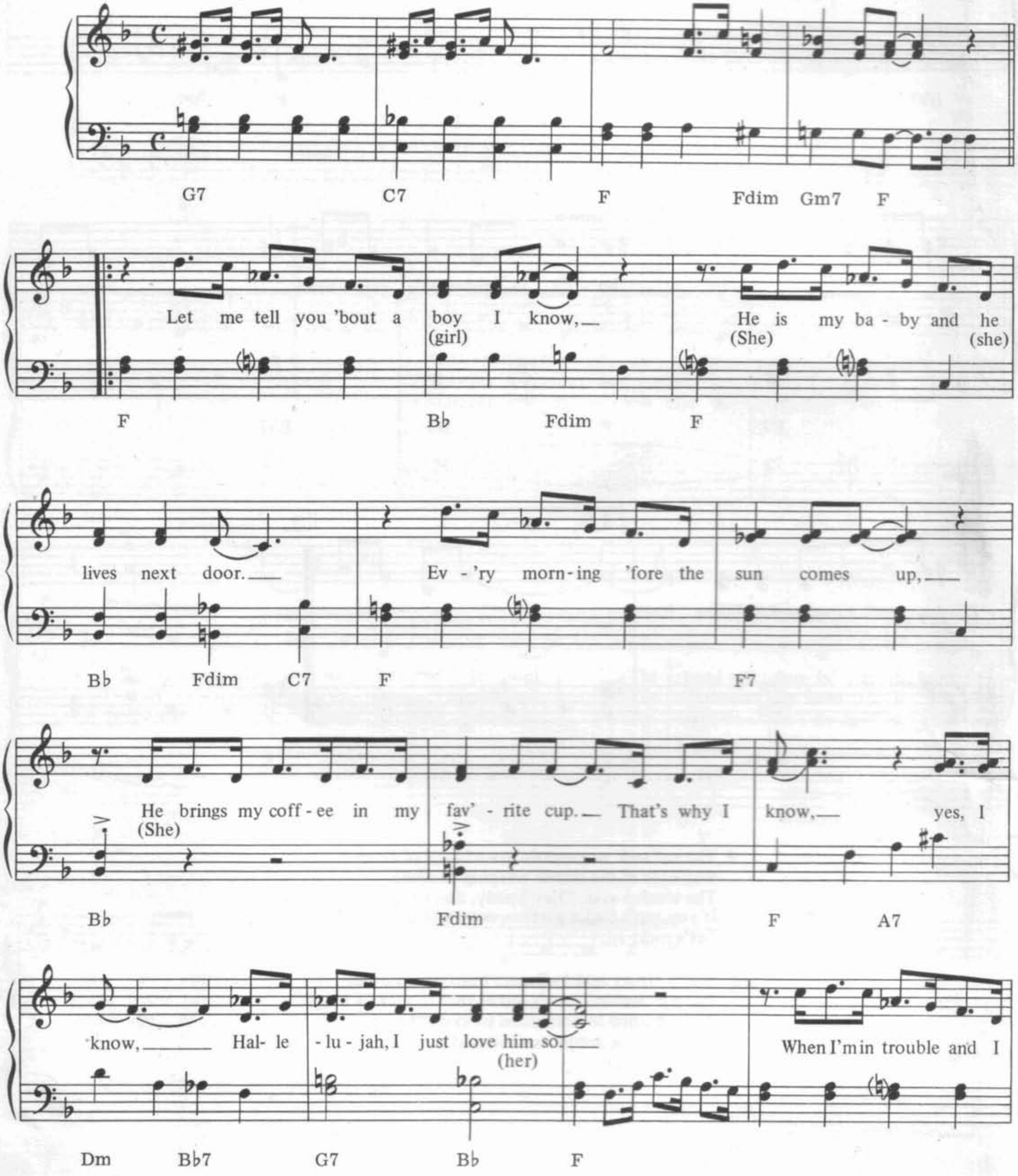
4 The sad sack was a-sittin' on a block of stone,
Way over in the corner weeping all alone.
The warden said, "Hey buddy, don't you be no square,
If you can't find a partner, use a wooden chair!"
Let's rock, *etc.*

5 Shifty Henry said to Bugs, "For Heaven's sake,
No ones lookin', now's our chance to make a break."
Bugsy turned to Shifty and he said, "Nix, nix,
I wanna stick around a while and get my kicks,"
Let's rock, *etc.*

Hallelujah I Love Her So

Words and Music by Ray Charles

Steady tempo



G7 C7 F Fdim Gm7 F
Let me tell you 'bout a boy (girl) I know,
F Bb Fdim F
He (She) is my ba - by and he (she)
lives next door.
Bb Fdim C7 F F7
Ev - 'ry morn - ing 'fore the sun comes up,
He (She) brings my coff - ee in my fav' - rite cup. That's why I
Bb Fdim F A7
know, yes, I
'know, Hal- le - lu - jah, I just love him (her) so.
Dm Bb7 G7 Bb F
When I'm in trouble and I

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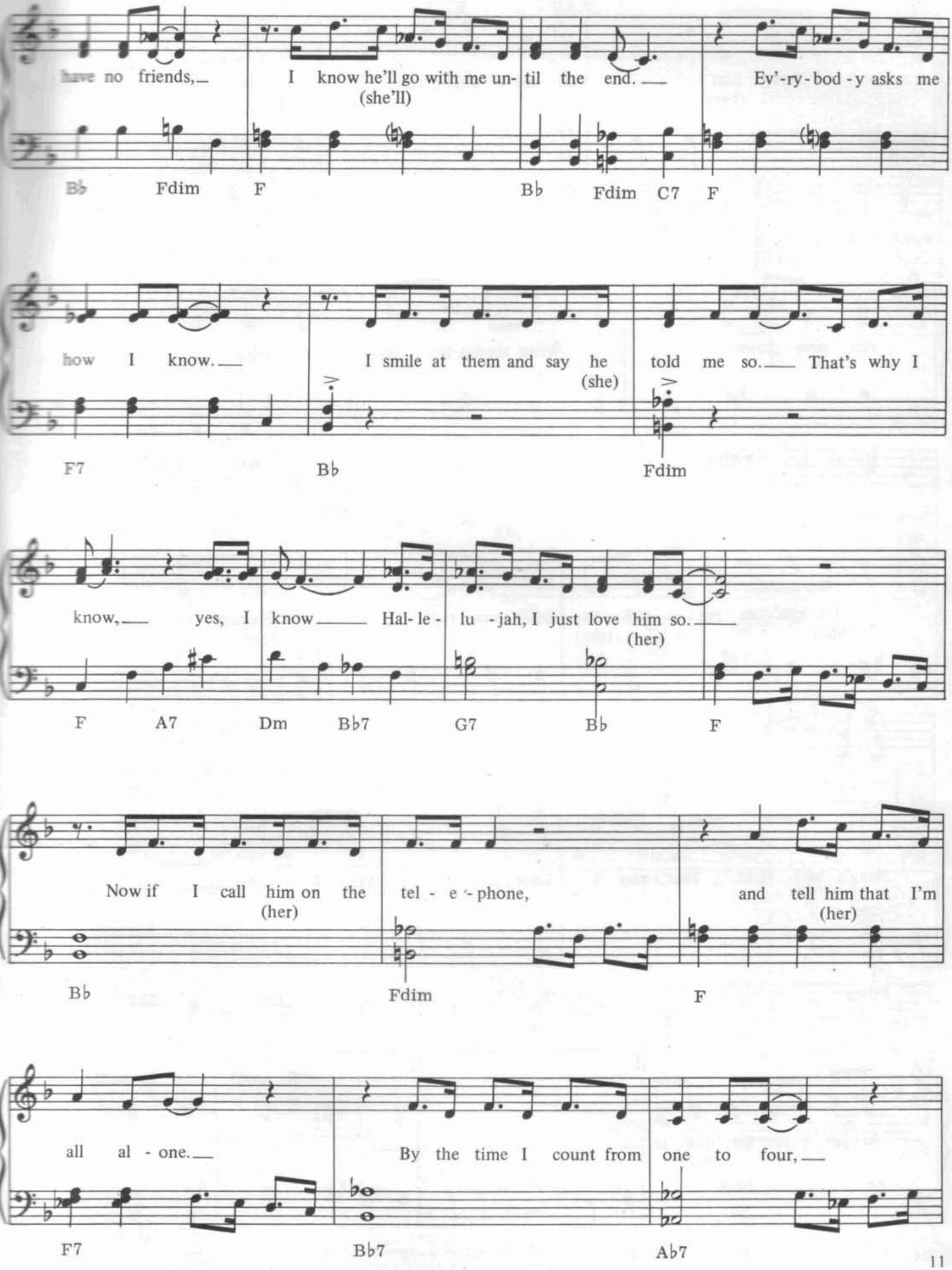
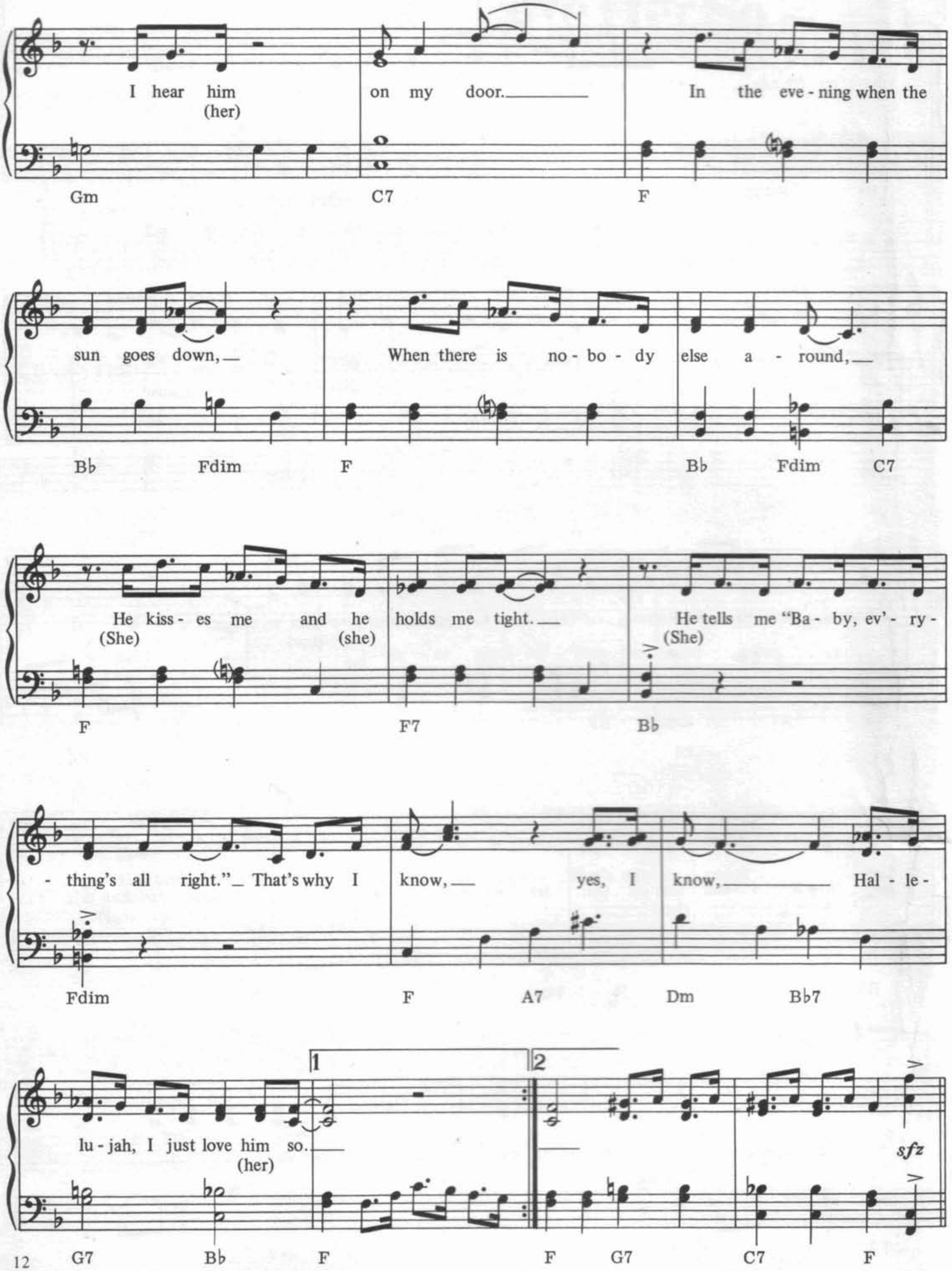
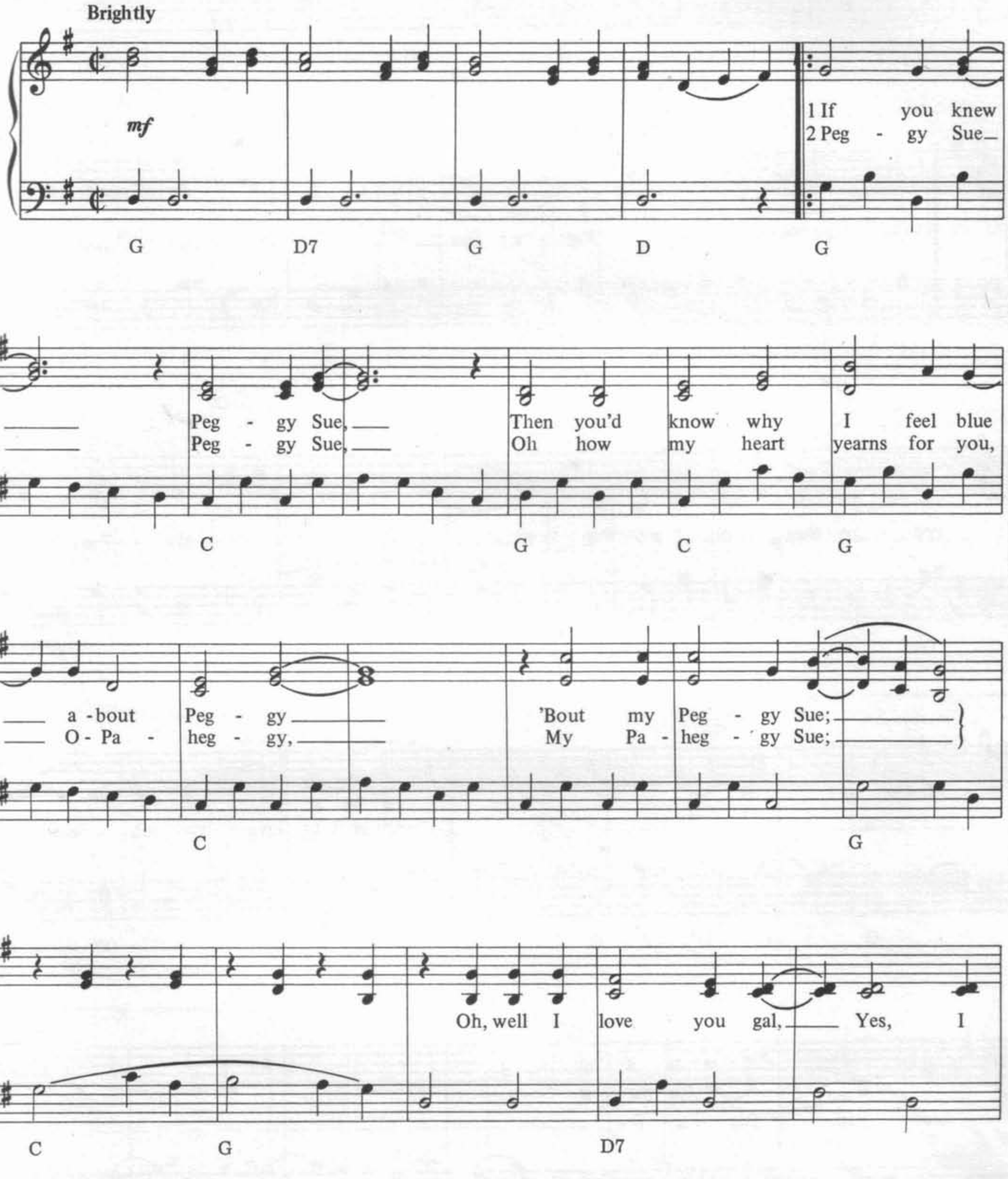

have no friends, I know he'll go with me until the end. Ev'rybody asks me
(she'll)
Bb Fdim F Bb Fdim C7 F
how I know. I smile at them and say he told me so. That's why I
(she)
F7 Bb Fdim
know, yes, I know Hal-le-lu-jah, I just love him so.
(her)
F A7 Dm Bb7 G7 Bb F
Now if I call him on the tel-e-phone, and tell him that I'm
(her) (her)
Bb Fdim F
all al-one. By the time I count from one to four,
F7 Bb7 Ab7


I hear him (her) on my door.
In the eve-ning when the sun goes down,
When there is no-bo-dy else a-round,
He (She) kiss-es me and he (she) holds me tight.
He (She) tells me "Ba-by, ev'-ry-thing's all right."
That's why I know, yes, I know,
Hal-le-lu-jah, I just love him (her) so.
1
2
sfz
Gm
C7
F
Bb
Fdim
F
Bb
Fdim
C7
F
F7
Bb
Fdim
F
A7
Dm
Bb7
G7
Bb
F
F
G7
C7
F

Peggy Sue

Words and Music by Jerry Allison, Norman Petty, Buddy Holly


Brightly
mf
G
D7
G
D
G
1 If you knew
2 Peg - gy Sue
Peg - gy Sue,
Peg - gy Sue,
Then you'd know why I feel blue
Oh how my heart yearns for you,
C
G
C
G
a - bout Peg - gy
O - Pa - heg - gy,
'Bout my Peg - gy Sue;
My Pa - heg - gy Sue;
C
G
Oh, well I love you gal, Yes, I
C
G
D7

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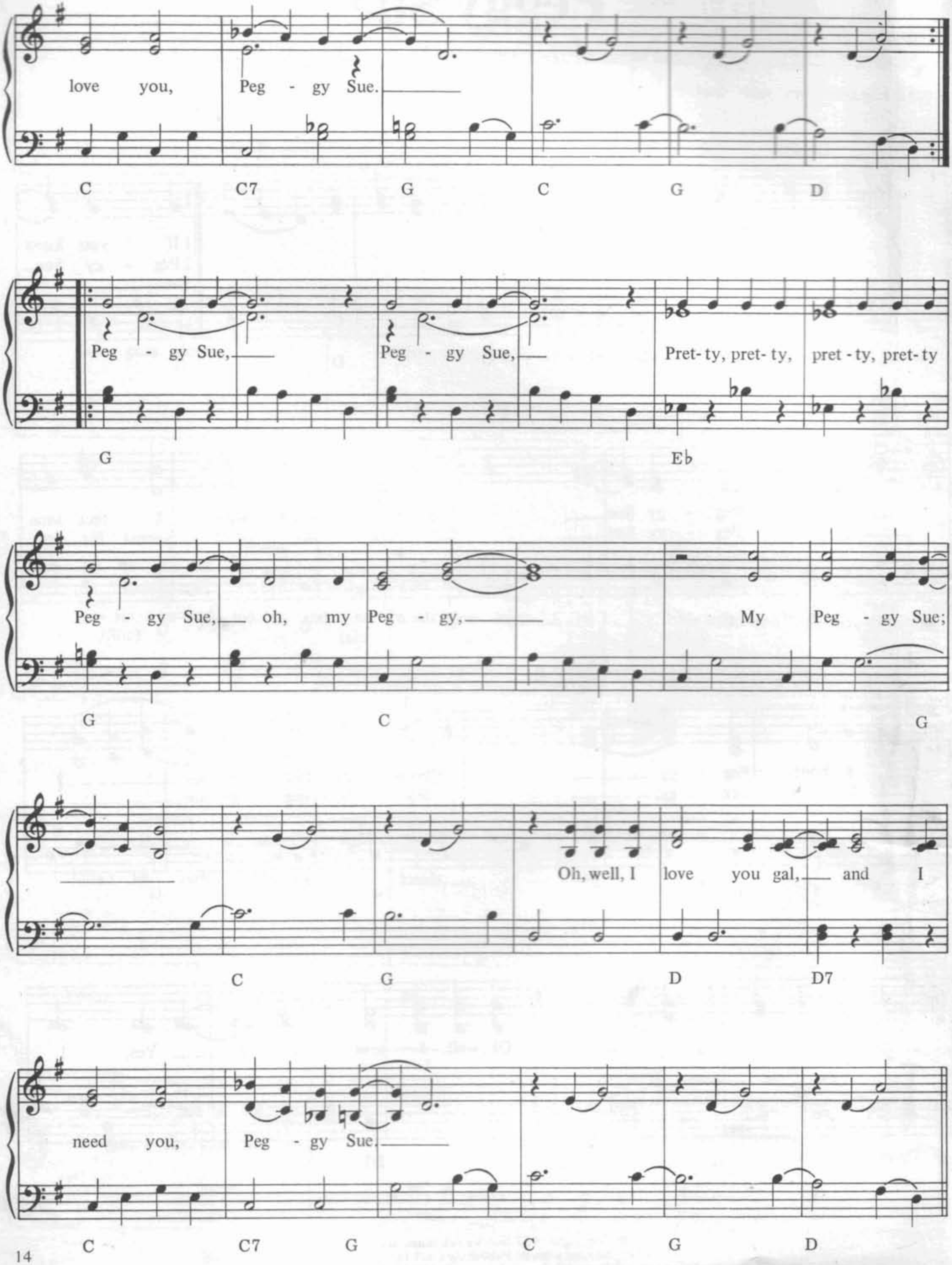
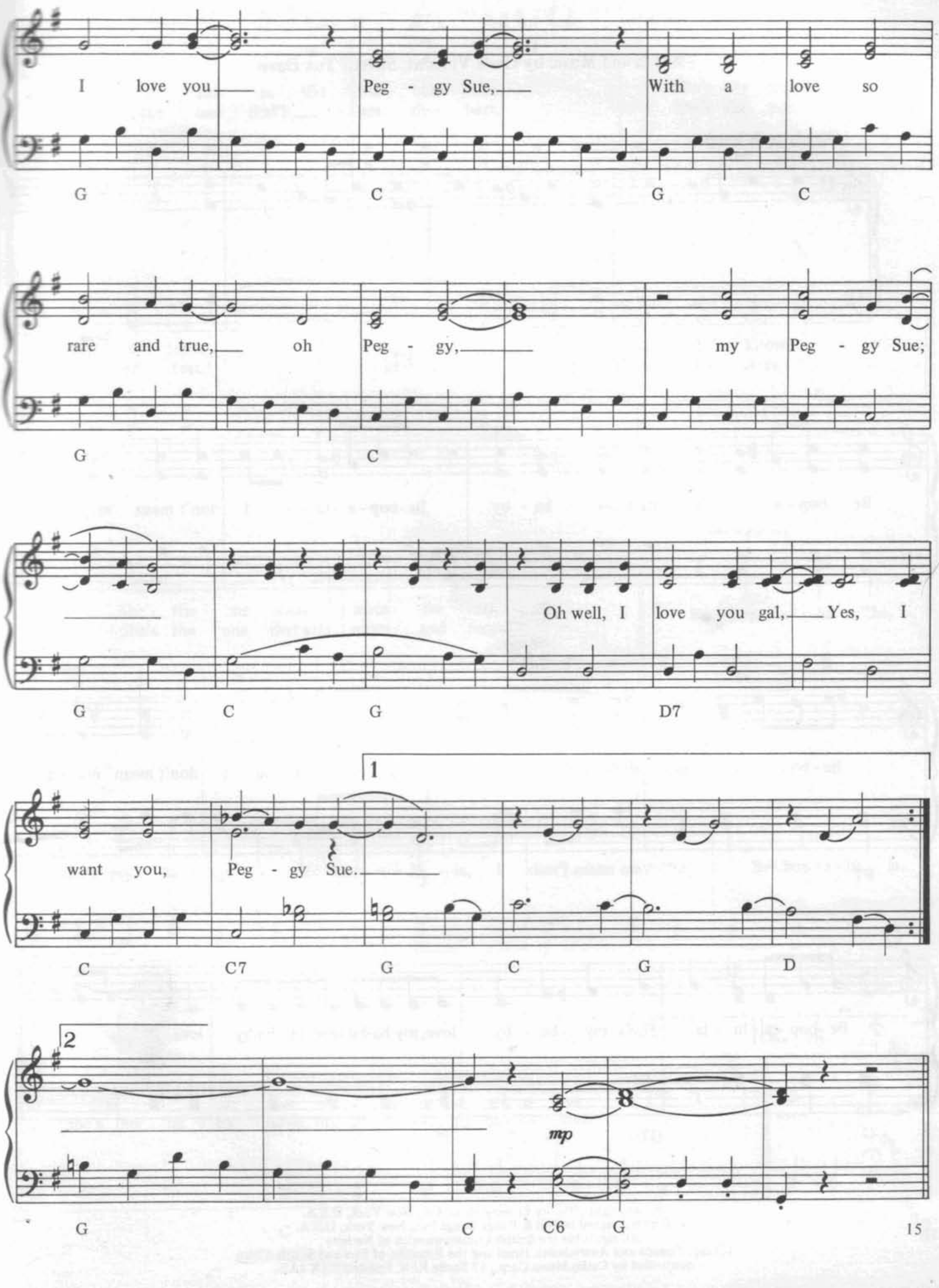
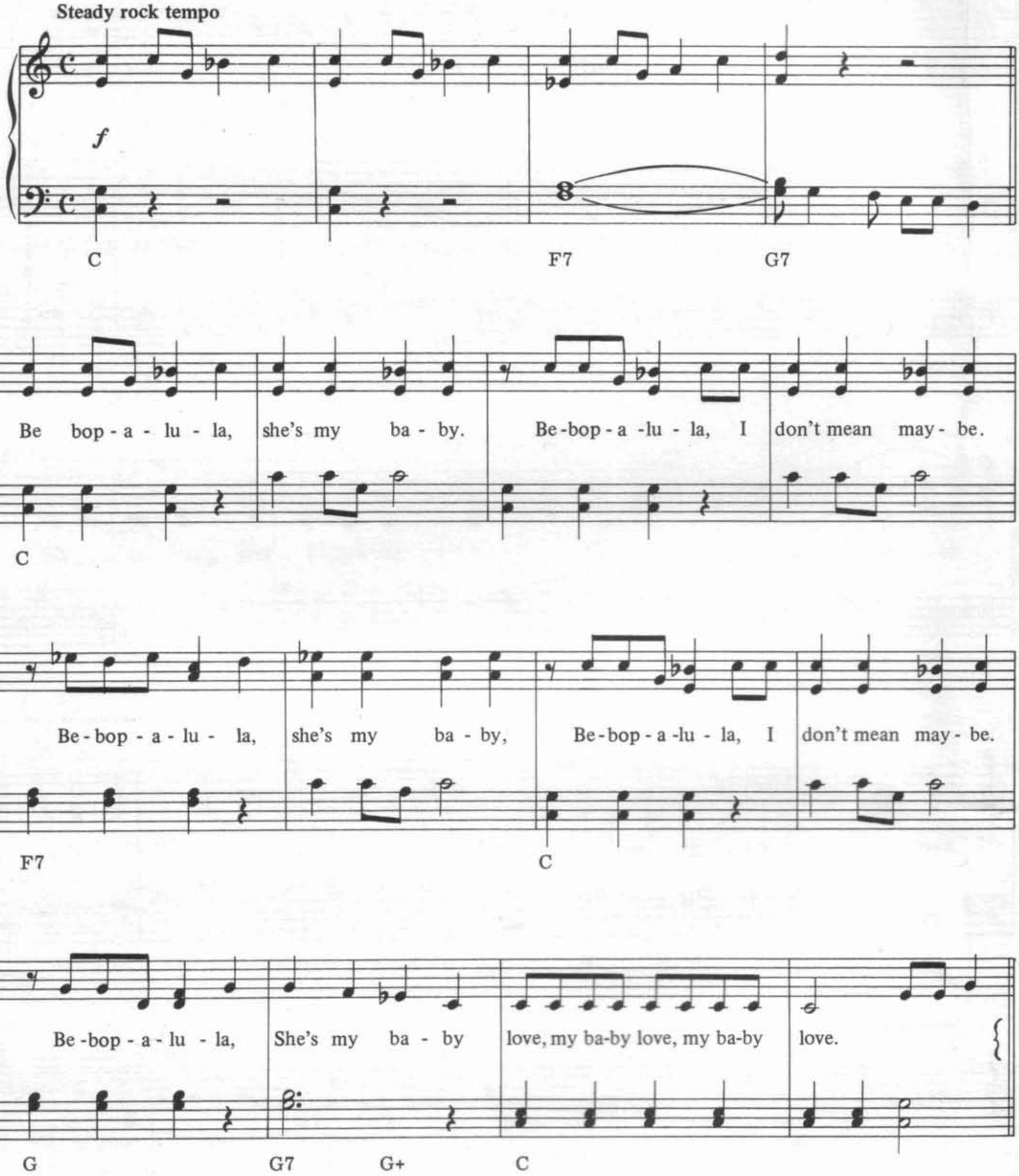

love you, Peg - gy Sue.
C C7 G C G D
Peg - gy Sue, Peg - gy Sue, Pret- ty, pret- ty, pret - ty, pret- ty
G Eb
Peg - gy Sue, oh, my Peg - gy, My Peg - gy Sue;
G C G
Oh, well, I love you gal, and I
C G D D7
need you, Peg - gy Sue.
C C7 G C G D


I love you Peg - gy Sue, With a love so
G C G C
rare and true, oh Peg - gy, my Peg - gy Sue;
G C
Oh well, I love you gal, Yes, I
G C G D7
1
want you, Peg - gy Sue.
C C7 G C G D
2
mp
G C C6 G

Be-Bop-A-Lula

Words and Music by Gene Vincent, Sheriff Tex Davis


Steady rock tempo
f
C
F7
G7
Be bop-a-lu-la, she's my ba-by.
C
Be-bop-a-lu-la, I don't mean may-be.
Be-bop-a-lu-la, she's my ba-by,
F7
Be-bop-a-lu-la, I don't mean may-be.
C
Be-bop-a-lu-la, She's my ba-by love, my ba-by love, my ba-by love.
G
G7
G+
C

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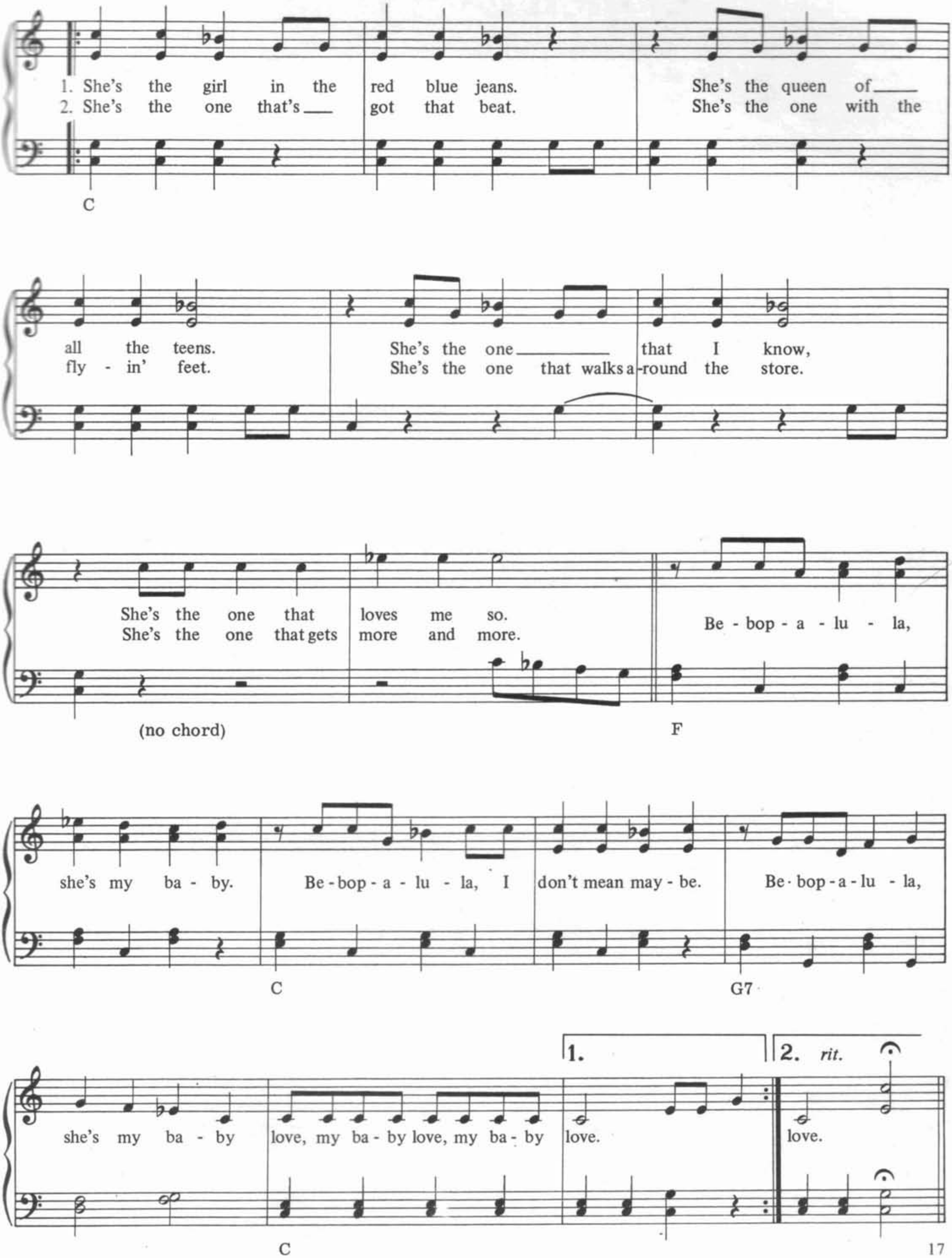
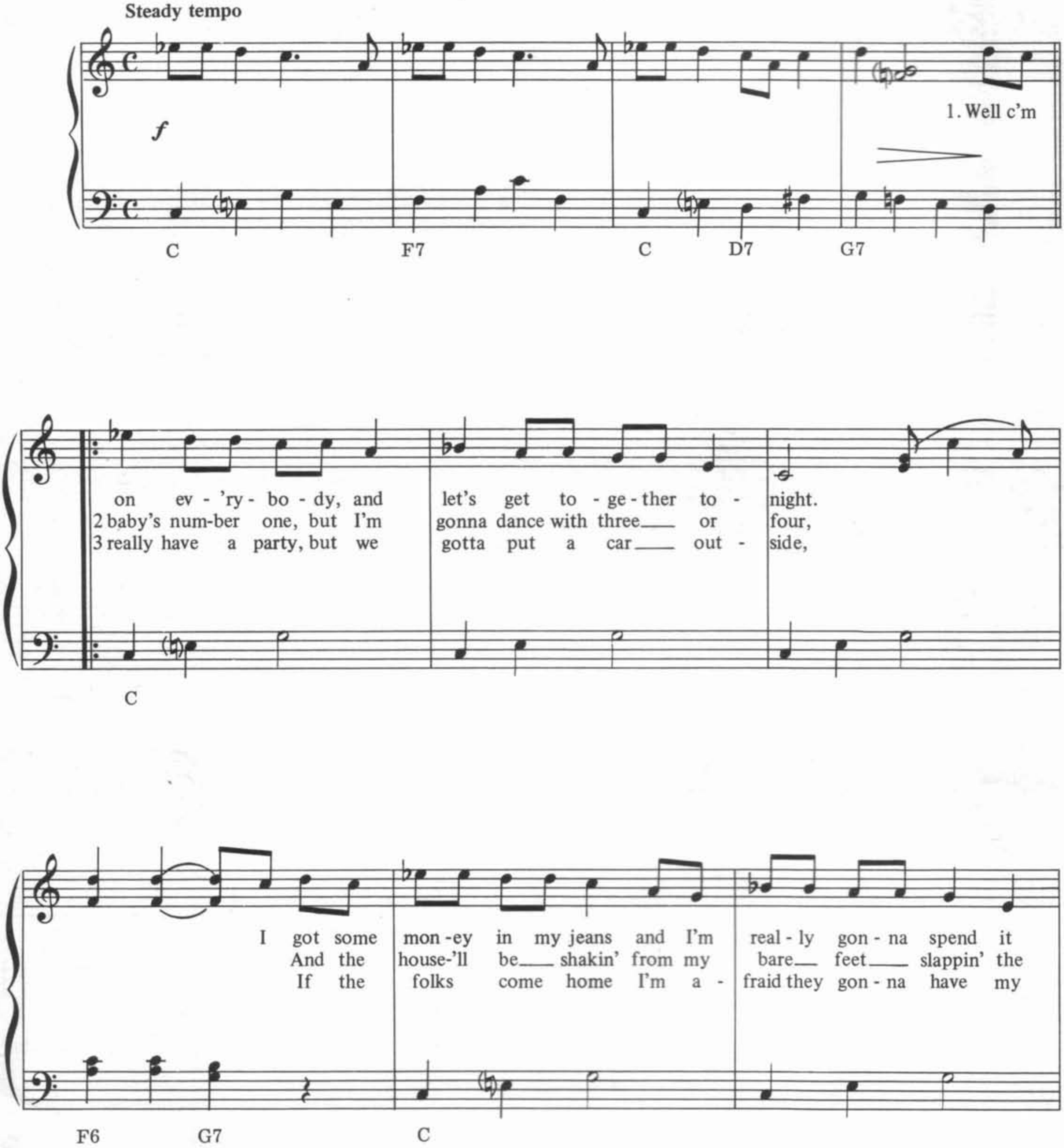

1. She's the girl in the red blue jeans. She's the queen of all the teens. She's the one that I know, She's the one that loves me so.
2. She's the one that's got that beat. She's the one with the fly - in' feet. She's the one that walks a-round the store. She's the one that gets more and more.
C
(no chord)
F
Be - bop - a - lu - la, she's my ba - by.
C
Be - bop - a - lu - la, I don't mean may - be.
G7
Be - bop - a - lu - la, she's my ba - by
C
love, my ba - by love, my ba - by
1.
love.
2. rit.
love.

C'mon Everybody

Words and Music by Eddie Cochran, Jerry Capehart


Steady tempo
f
1. Well c'm
C
F7
C
D7
G7
on ev - 'ry - bo - dy, and let's get to - ge - ther to - night.
2 baby's num-ber one, but I'm gonna dance with three___ or four,
3 really have a party, but we gotta put a car___ out - side,
C
I got some mon - ey in my jeans and I'm real - ly gon - na spend it
And the house-'ll be___ shakin' from my bare___ feet___ slappin' the
If the folks come home I'm a - fraid they gon - na have my
F6
G7
C

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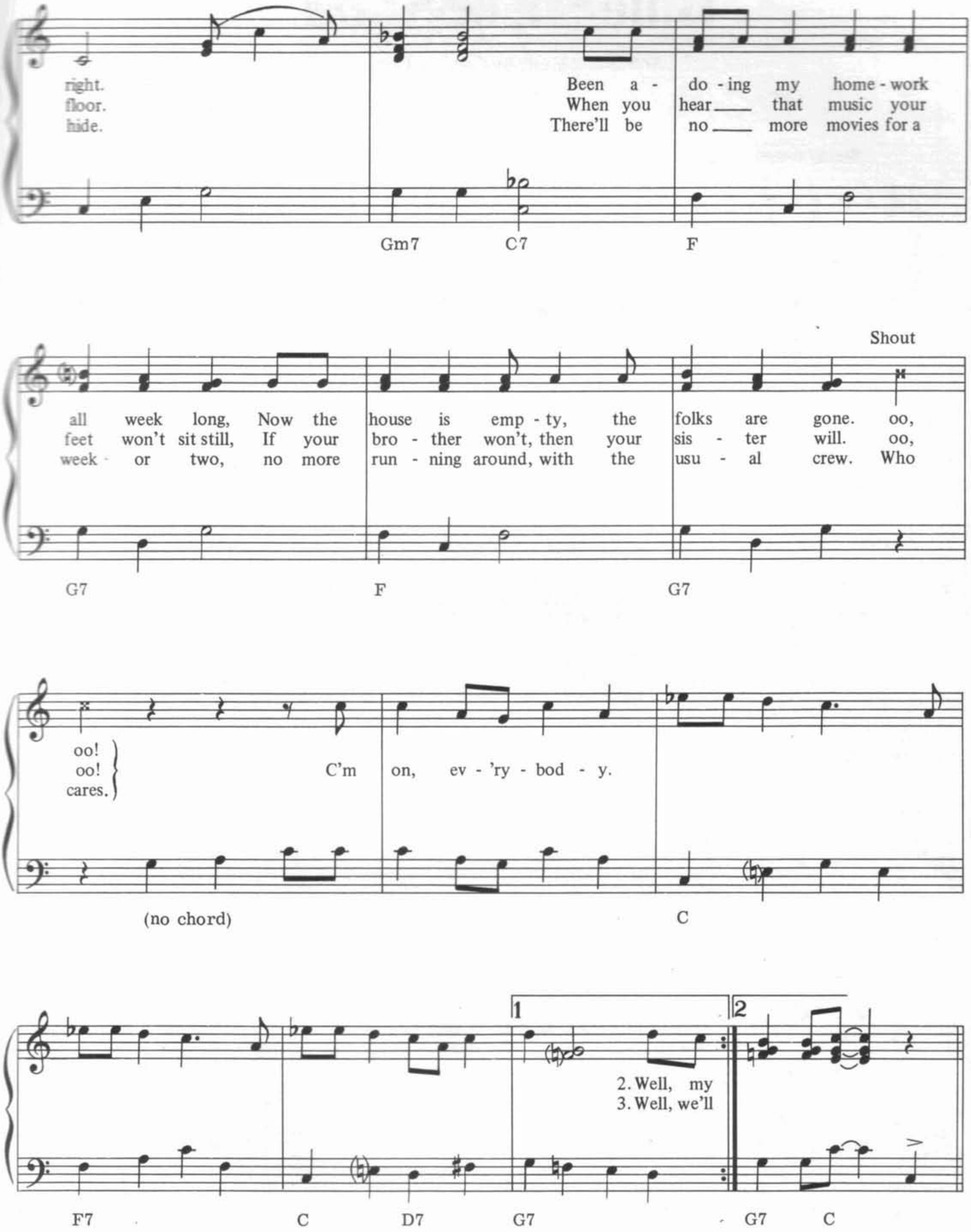
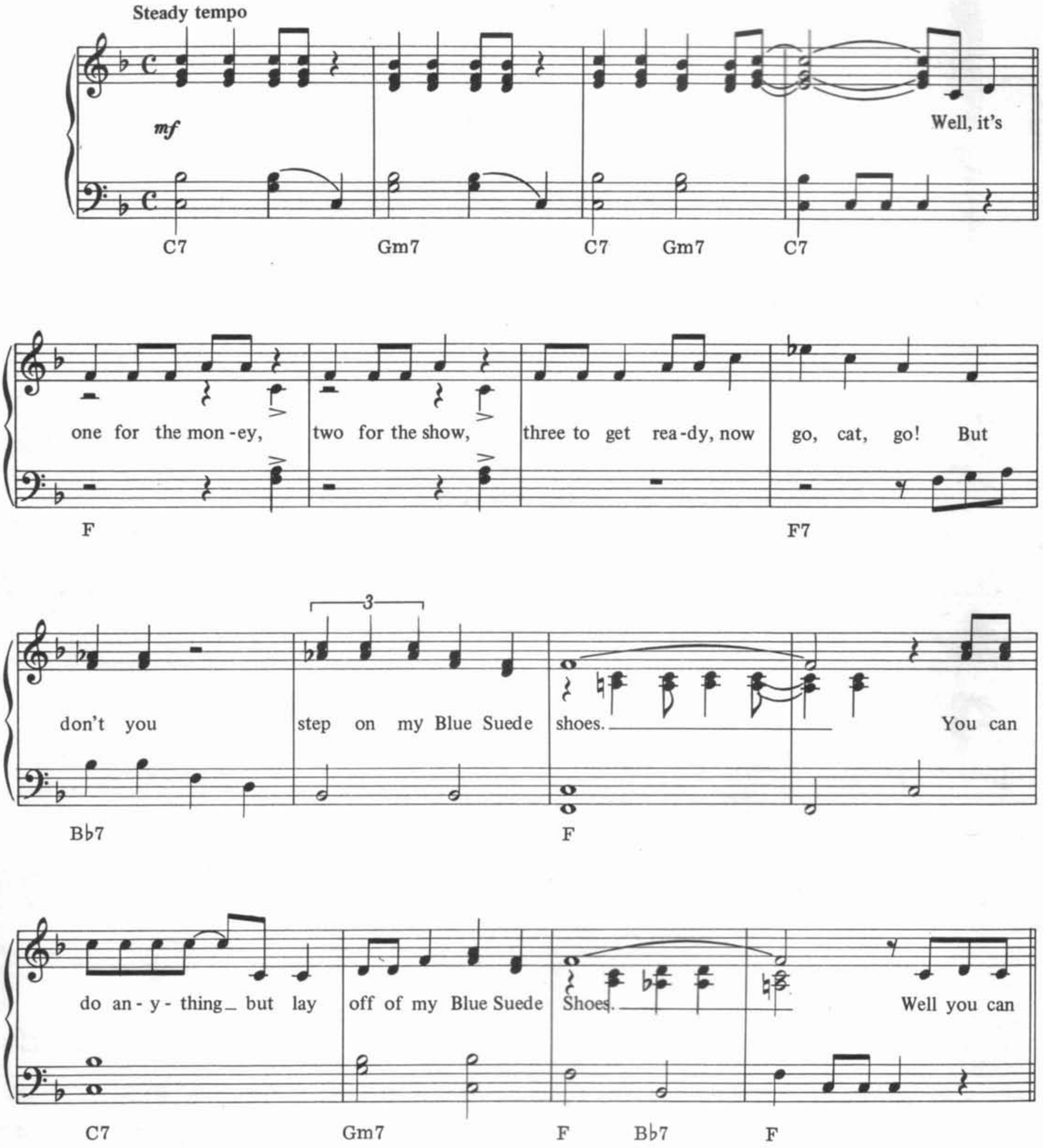

right.
floor.
hide.
Been a - do - ing my home - work
When you hear that music your
There'll be no more movies for a
Gm7 C7 F
Shout
all week long, Now the house is emp - ty, the folks are gone. oo,
feet won't sit still, If your bro - ther won't, then your sis - ter will. oo,
week or two, no more run - ning around, with the usu - al crew. Who
G7 F G7
oo!
oo!
cares.
C'm on, ev - 'ry - bod - y.
(no chord) C
1
2
2. Well, my
3. Well, we'll
F7 C D7 G7 G7 C

Blue Suede Shoes

Words and Music by Carl Lee Perkins


Steady tempo
mf
C7
Gm7
C7
Gm7
C7
Well, it's
one for the mon-ey,
two for the show,
three to get rea-dy, now
go, cat, go! But
F
F7
don't you
step on my Blue Suede
shoes.
You can
3
Bb7
F
do an-y-thing but lay
off of my Blue Suede
Shoes.
Well you can
C7
Gm7
F
Bb7
F

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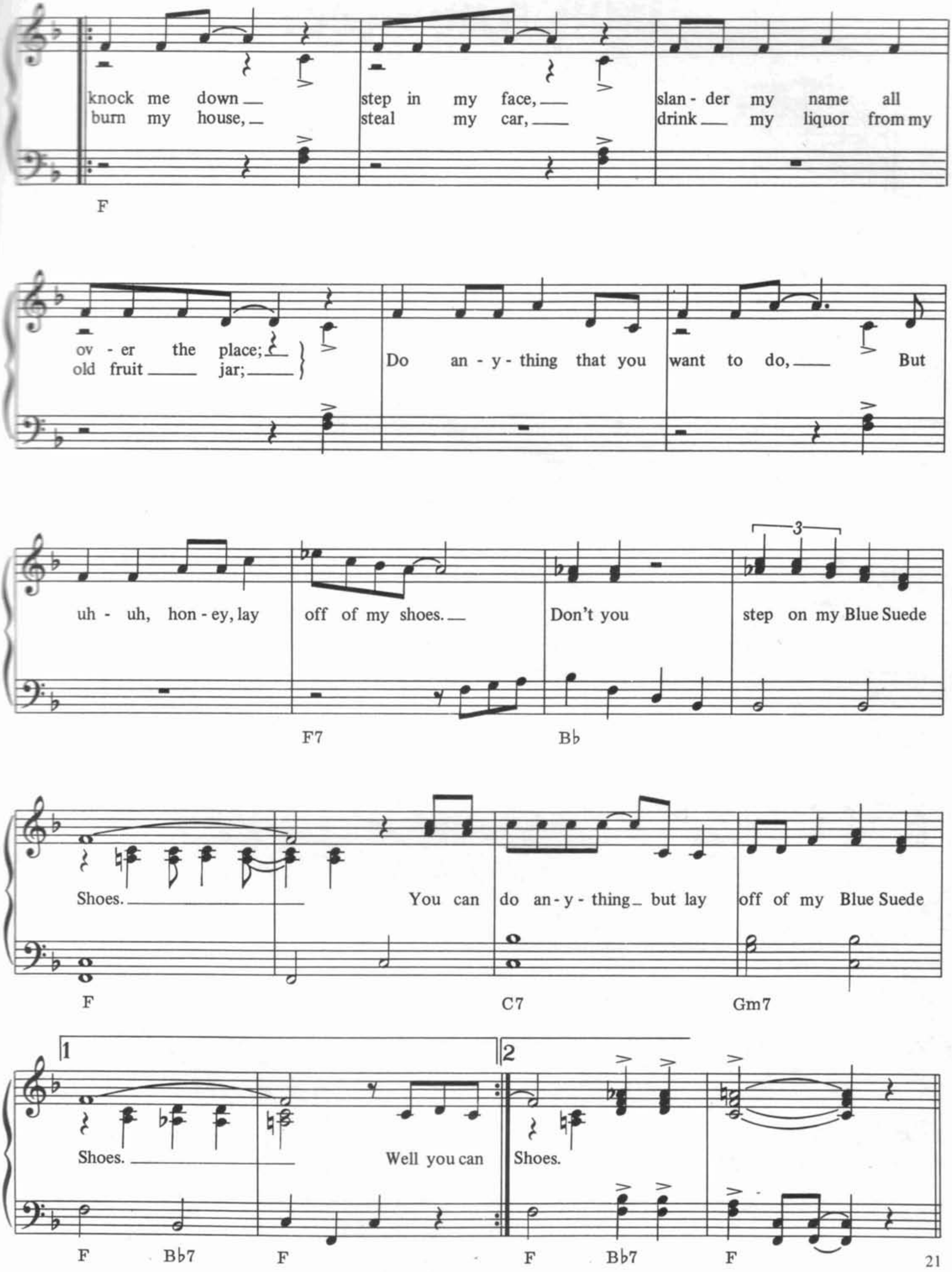
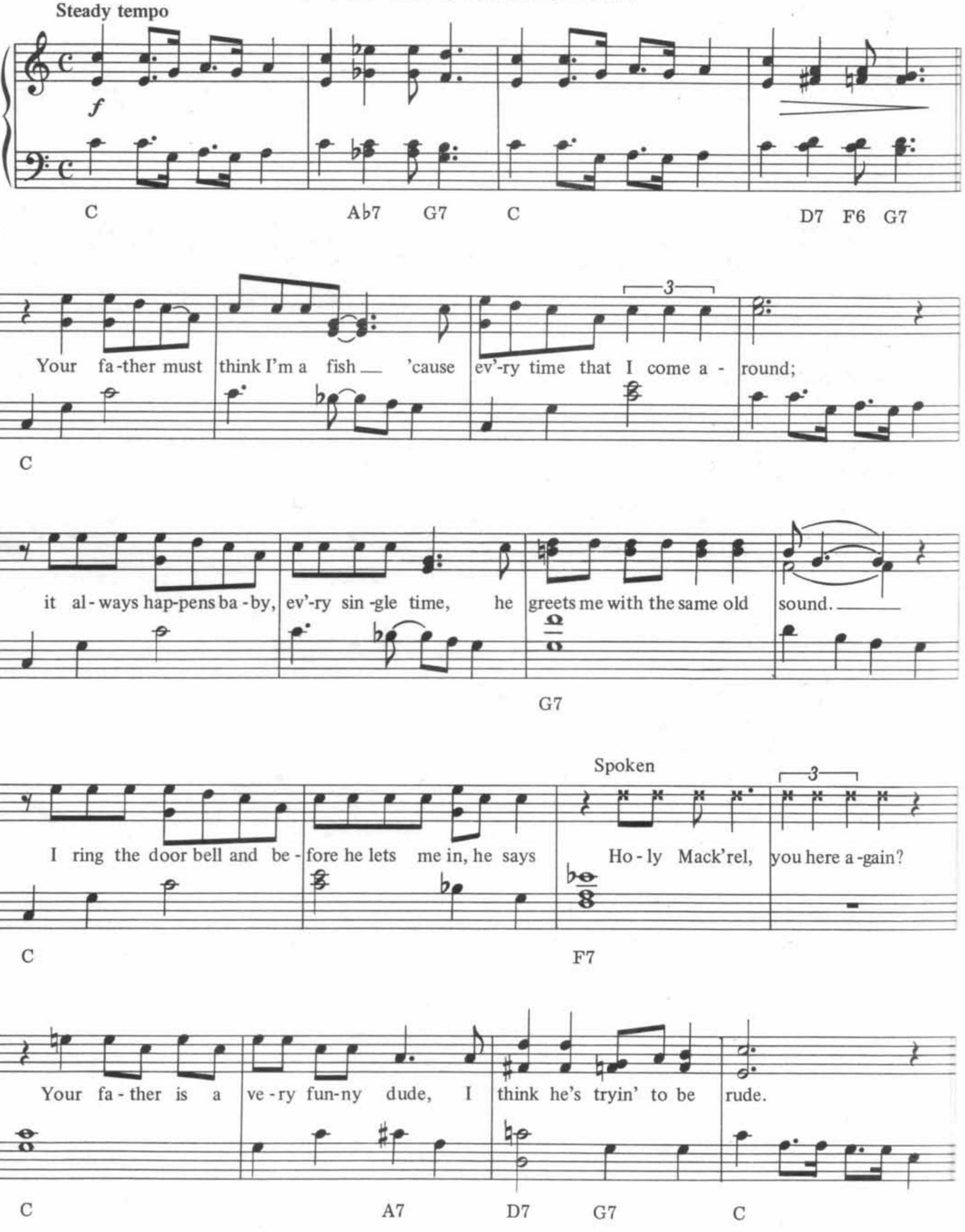

knock me down step in my face, slan - der my name all
burn my house, steal my car, drink my liquor from my
F
ov - er the place; old fruit jar; Do an - y - thing that you want to do, But
uh - uh, hon - ey, lay off of my shoes. Don't you step on my Blue Suede
3
F7
B♭
Shoes. You can do an - y - thing but lay off of my Blue Suede
F
C7
Gm7
1
Shoes. Well you can
2
Shoes.
F
B♭7
F
F
B♭7
F

Holy Mackerel

Words and Music by Penniman, Mitchell


Steady tempo
f
C
Ab7 G7
C
D7 F6 G7
Your fa-ther must think I'm a fish 'cause ev'-ry time that I come a - round;
C
it al-ways hap-pens ba-by, ev'-ry sin-gle time, he greets me with the same old sound.
G7
I ring the door bell and be - fore he lets me in, he says
Spoken
Ho-ly Mack'rel, you here a-gain?
C
F7
3
Your fa-ther is a ve-ry fun-ny dude, I think he's tryin' to be rude.
C
A7
D7
G7
C

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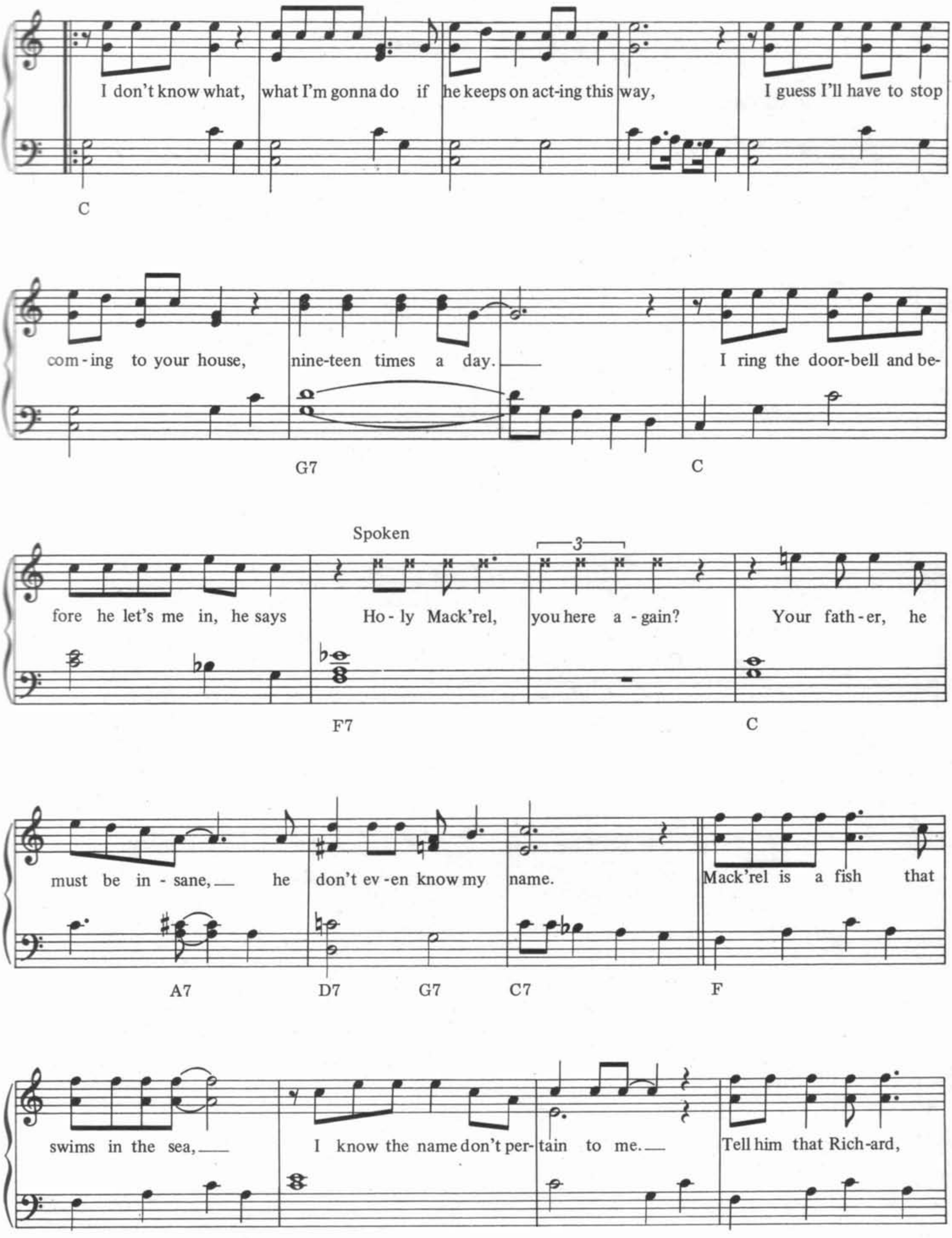
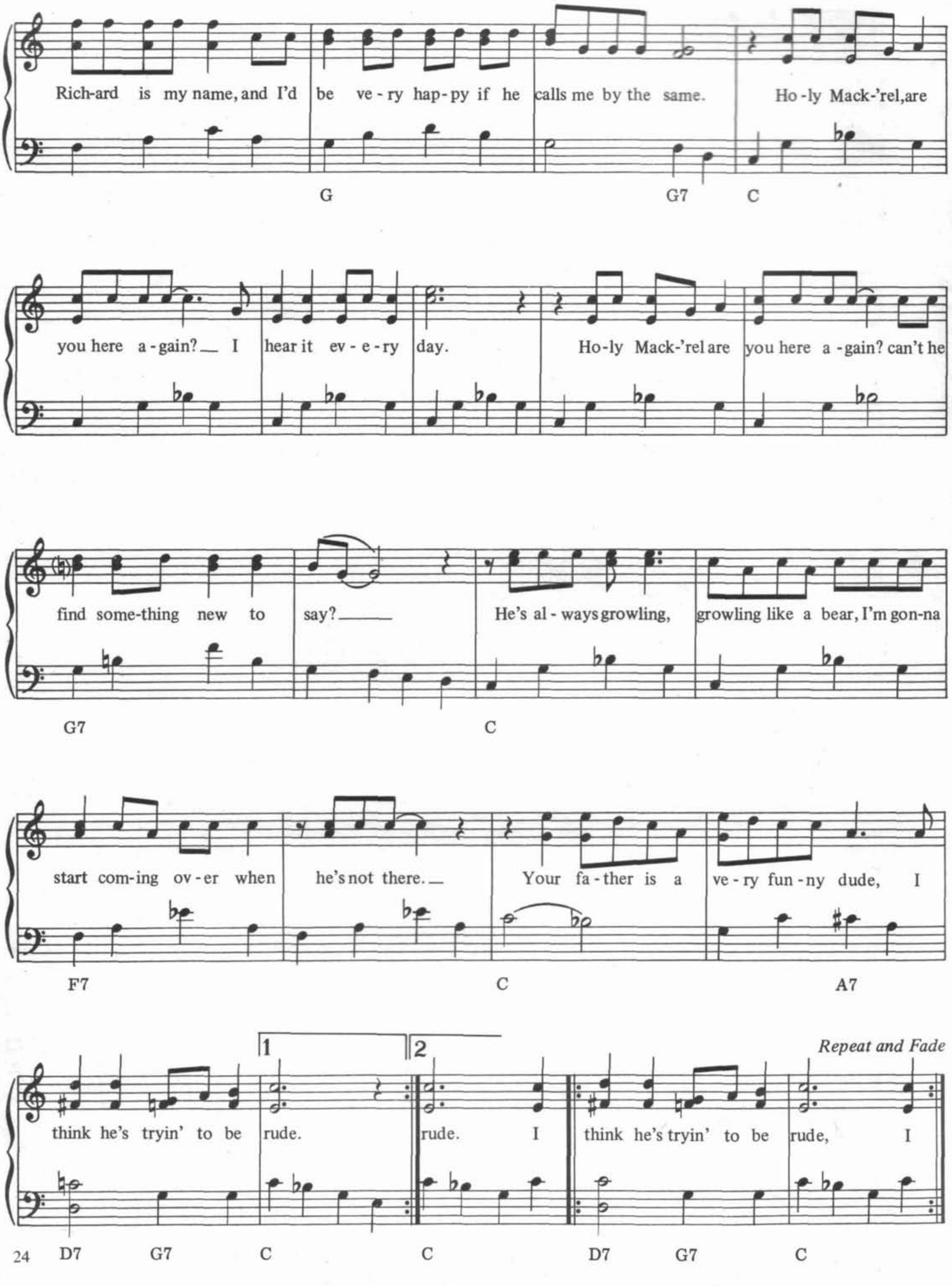
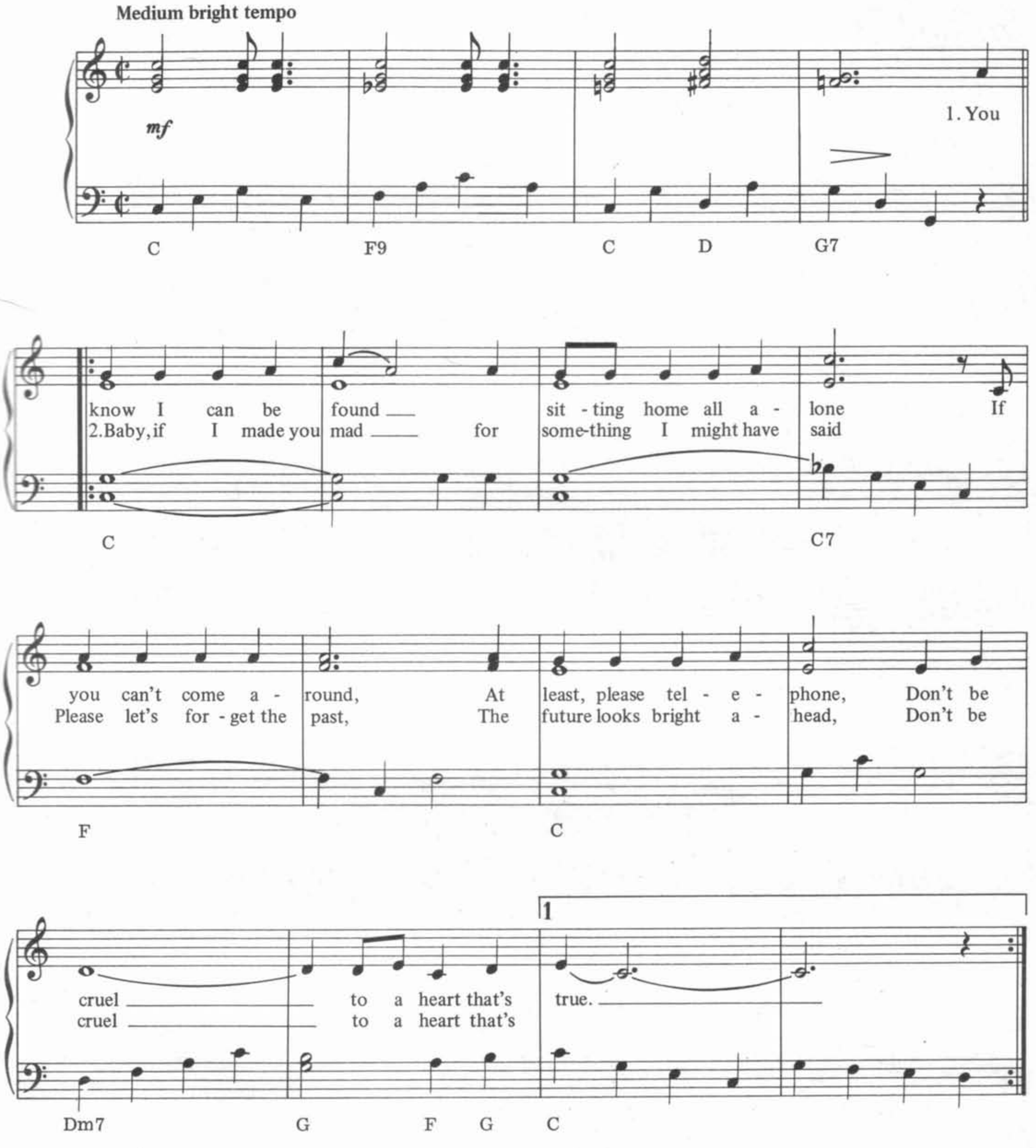

I don't know what, what I'm gonna do if he keeps on act-ing this way, I guess I'll have to stop
C
com-ing to your house, nine-teen times a day.
G7
C
I ring the door-bell and be-
Spoken
3
fore he let's me in, he says Ho-ly Mack'rel, you here a-gain? Your fath-er, he
F7
C
must be in-sane, he don't ev-en know my name. Mack'rel is a fish that
A7
D7
G7
C7
F
swims in the sea, I know the name don't per-tain to me. Tell him that Rich-ard,
C
F


Rich-ard is my name, and I'd be ve-ry hap-py if he calls me by the same. Ho-ly Mack-'rel, are
G G7 C
you here a-gain? I hear it ev-e-ry day. Ho-ly Mack-'rel are you here a-gain? can't he
find some-thing new to say? He's al-ways growling, growling like a bear, I'm gon-na
G7 C
start com-ing ov-er when he's not there. Your fa-ther is a ve-ry fun-ny dude, I
F7 C A7
1
2
Repeat and Fade
think he's tryin' to be rude. rude. I think he's tryin' to be rude, I
D7 G7 C C D7 G7 C

Don't Be Cruel(To A Heart That's True)

Words and Music by Otis Blackwell, Elvis Presley


Medium bright tempo
mf
1. You
C
F9
C
D
G7
know I can be found ___ sit - ting home all a - lone If
2.Baby, if I made you mad ___ for some-thing I might have said
C
C7
you can't come a - round, At least, please tel - e - phone, Don't be
Please let's for - get the past, The future looks bright a - head, Don't be
F
C
cruel ___ to a heart that's true. ___
cruel ___ to a heart that's
Dm7
G
F
G
C
1

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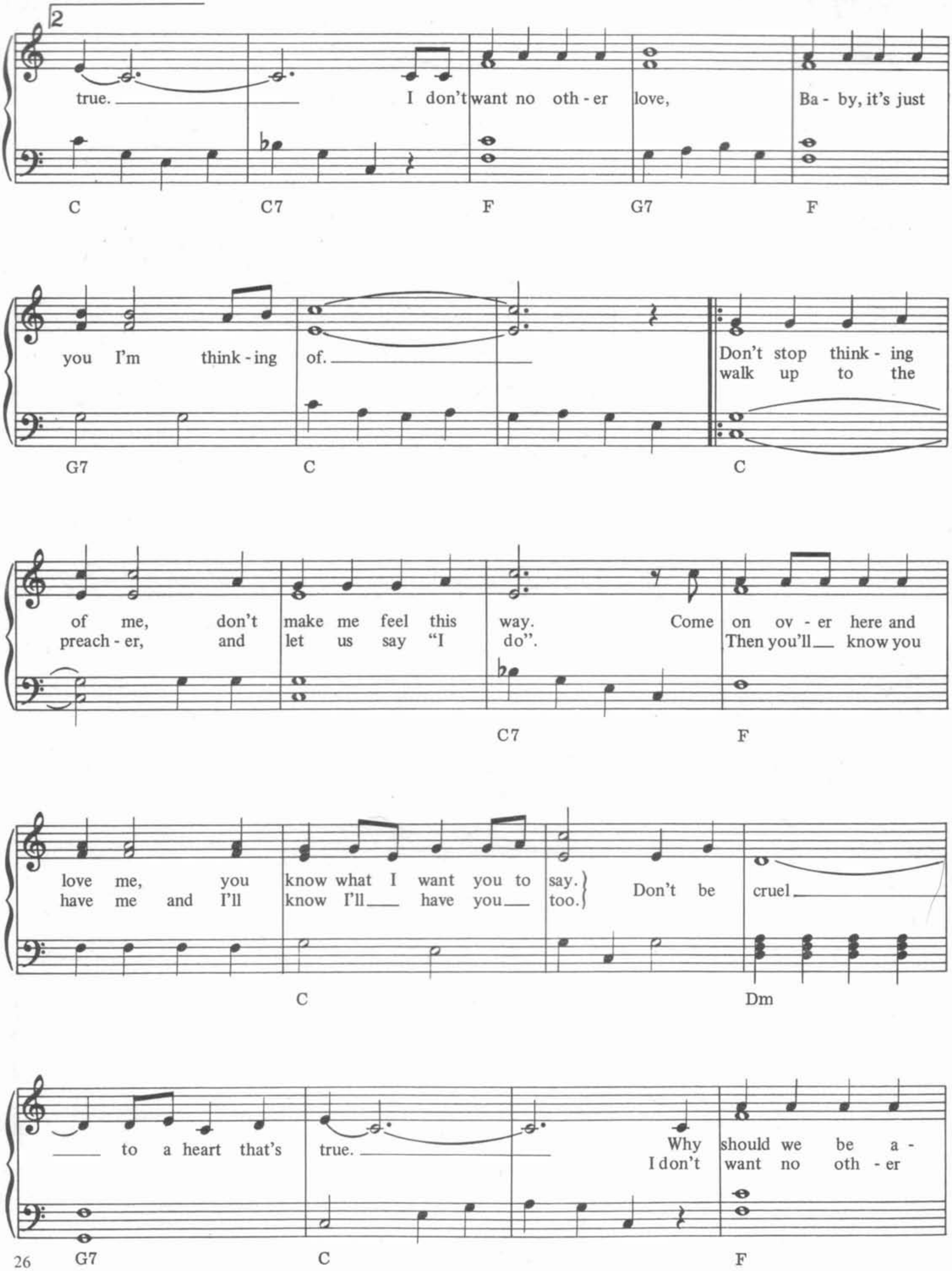
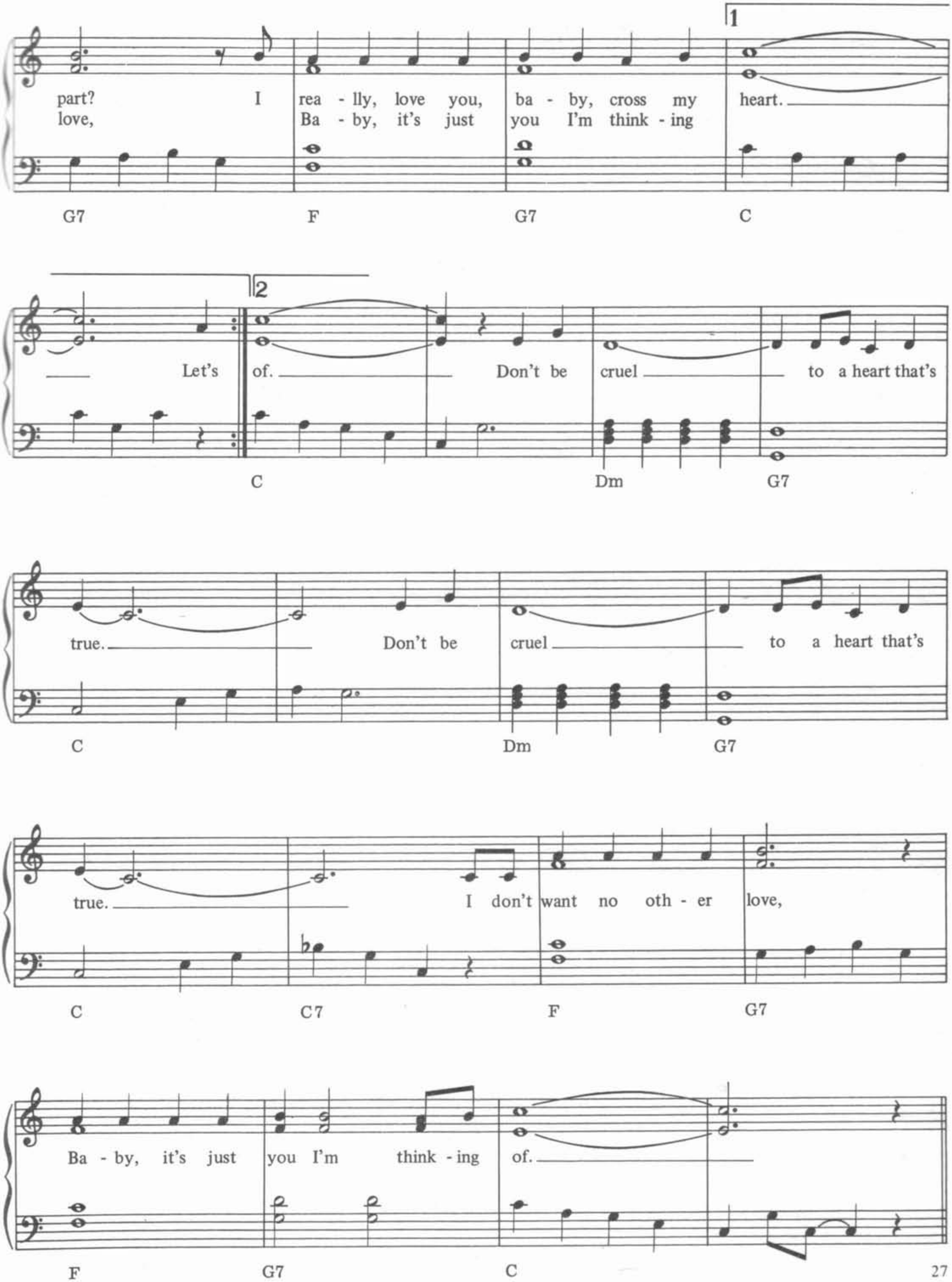
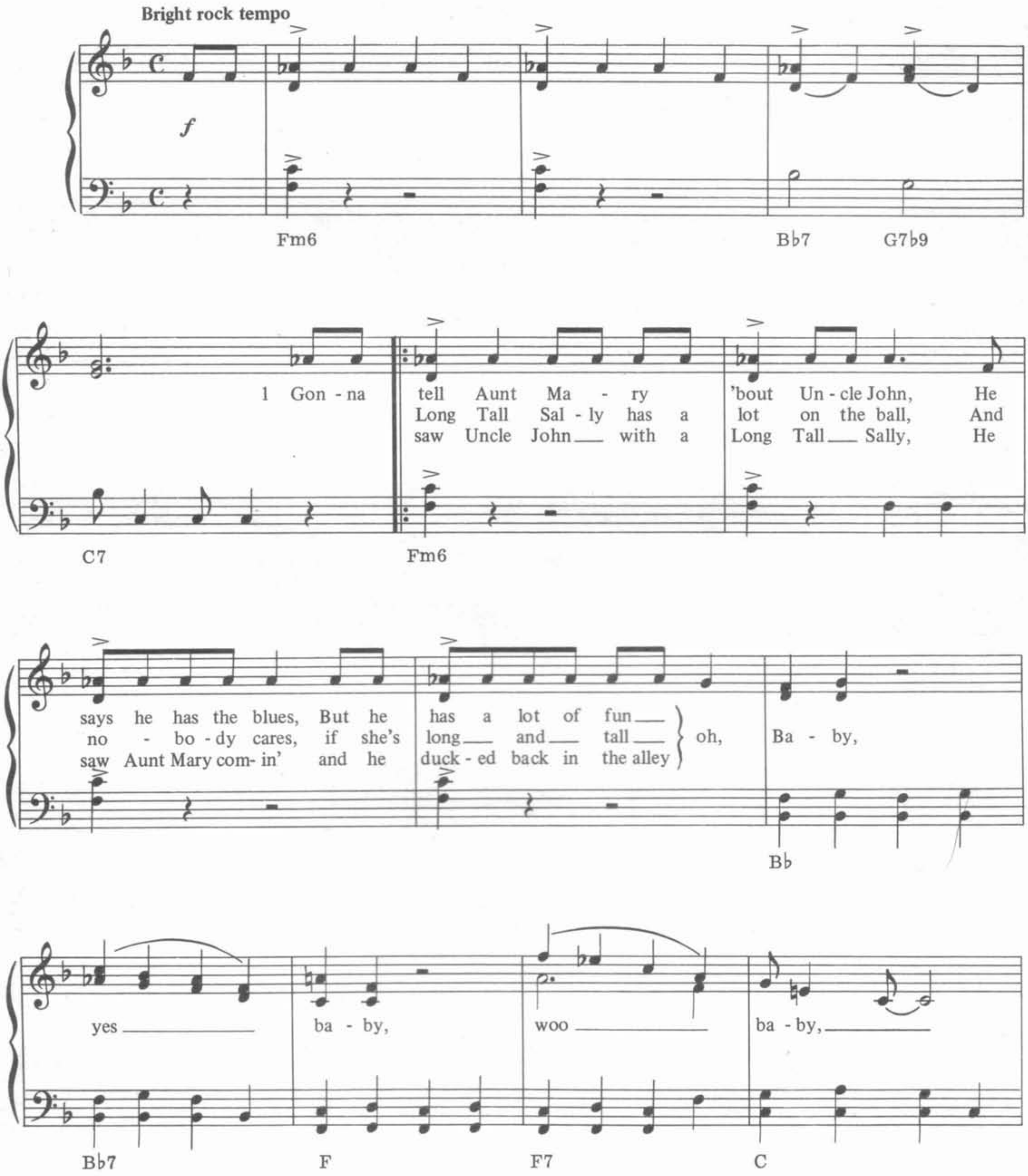

2
true. I don't want no oth - er love, Ba - by, it's just
C C7 F G7 F
you I'm think - ing of.
Don't stop think - ing
walk up to the
G7 C C
of me, don't make me feel this way. Come on ov - er here and
preach - er, and let us say "I do". Then you'll know you
C7 F
love me, you know what I want you to say.
have me and I'll know I'll have you too.
Don't be cruel
C Dm
to a heart that's true.
Why should we be a -
I don't want no oth - er
G7 C F


1
part? I really, love you, baby, cross my heart. Let's
love, Baby, it's just you I'm thinking
G7 F G7 C
2
of. Don't be cruel to a heart that's
C Dm G7
true. Don't be cruel to a heart that's
C Dm G7
true. I don't want no other love,
C C7 F G7
Baby, it's just you I'm thinking of.
F G7 C

Long Tall Sally

Words and Music by Enotris Johnson, Richard Penniman, Robert Blackwell


Bright rock tempo
f
Fm6
B♭7
G7♭9
C7
1 Gon - na
tell Aunt Ma - ry 'bout Un - cle John, He
Long Tall Sal - ly has a lot on the ball, And
saw Uncle John with a Long Tall Sally, He
Fm6
says he has the blues, But he has a lot of fun
no - bo - dy cares, if she's long and tall
saw Aunt Mary com- in' and he duck - ed back in the alley
oh, Ba - by,
B♭
yes ba - by, woo ba - by,
B♭7
F
F7
C

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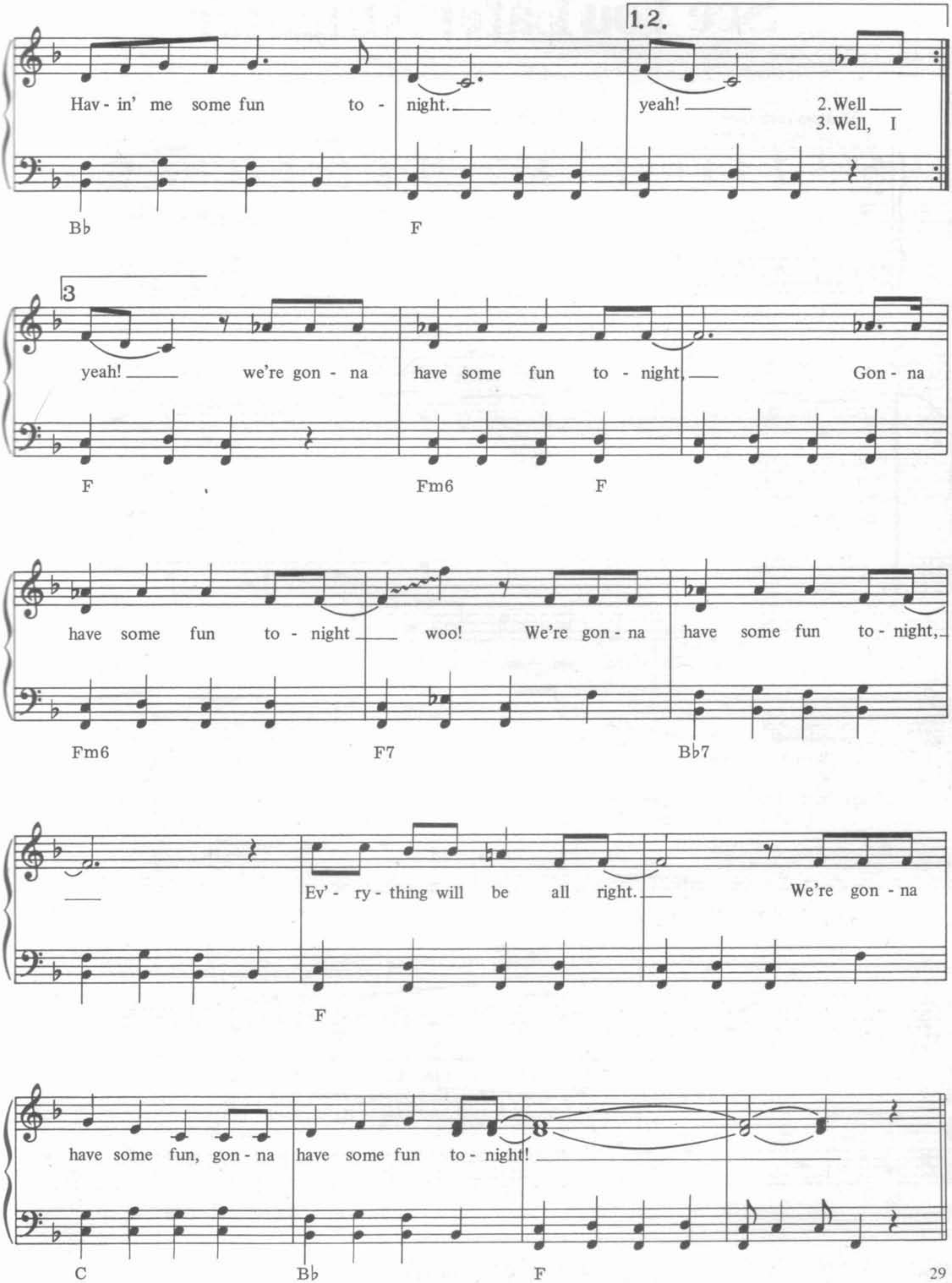
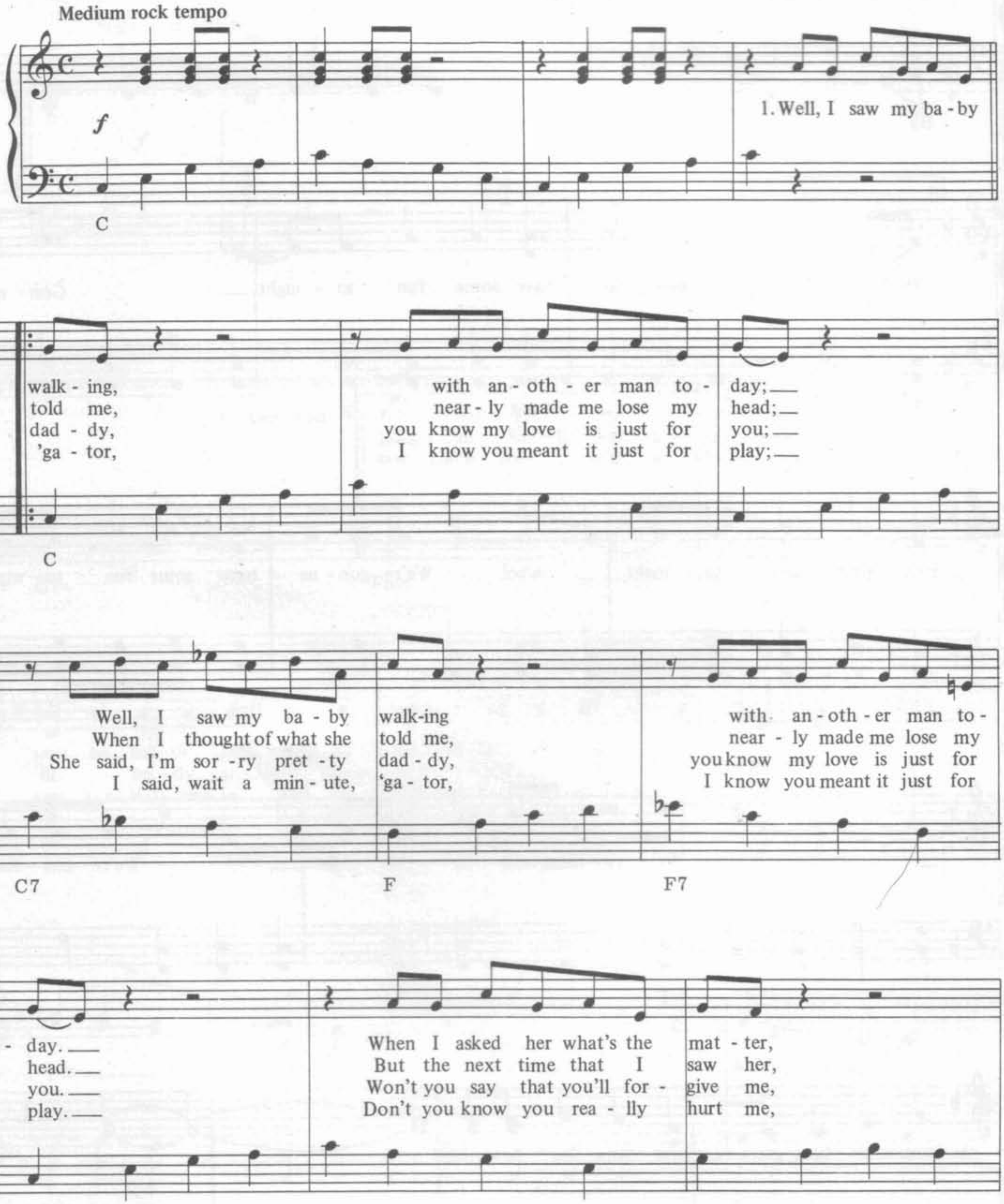
1.2.
3
Hav - in' me some fun to - night.
yeah!
2. Well
3. Well, I
yeah! we're gon - na have some fun to - night, Gon - na
have some fun to - night woo! We're gon - na have some fun to - night,
Ev' - ry - thing will be all right. We're gon - na
have some fun, gon - na have some fun to - night!
8
B♭
F
F
Fm6
F
Fm6
F7
B♭7
F
C
B♭
F

See You Later Alligator

Words and Music by Robert Guidry


Medium rock tempo
f
1. Well, I saw my ba - by
C
walk - ing, with an - oth - er man to - day;
told me, near - ly made me lose my head;
dad - dy, you know my love is just for you;
'ga - tor, I know you meant it just for play;
C
Well, I saw my ba - by walk-ing with an - oth - er man to -
When I thought of what she told me, near - ly made me lose my
She said, I'm sor - ry pret - ty dad - dy, you know my love is just for
I said, wait a min - ute, 'ga - tor, I know you meant it just for
C7
F
F7
- day.
head.
you.
play.
When I asked her what's the mat - ter,
But the next time that I saw her,
Won't you say that you'll for - give me,
Don't you know you rea - lly hurt me,
C
G7

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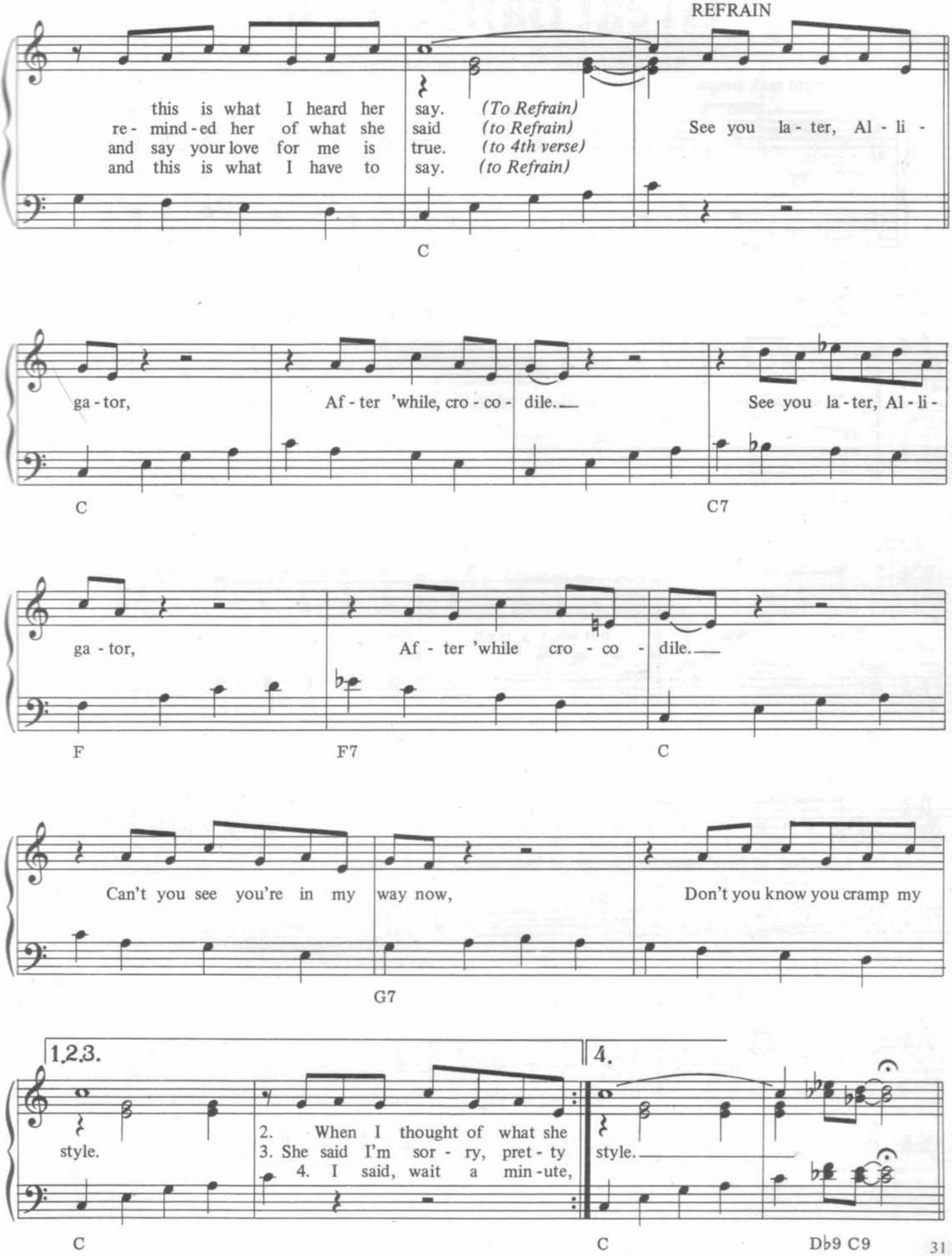
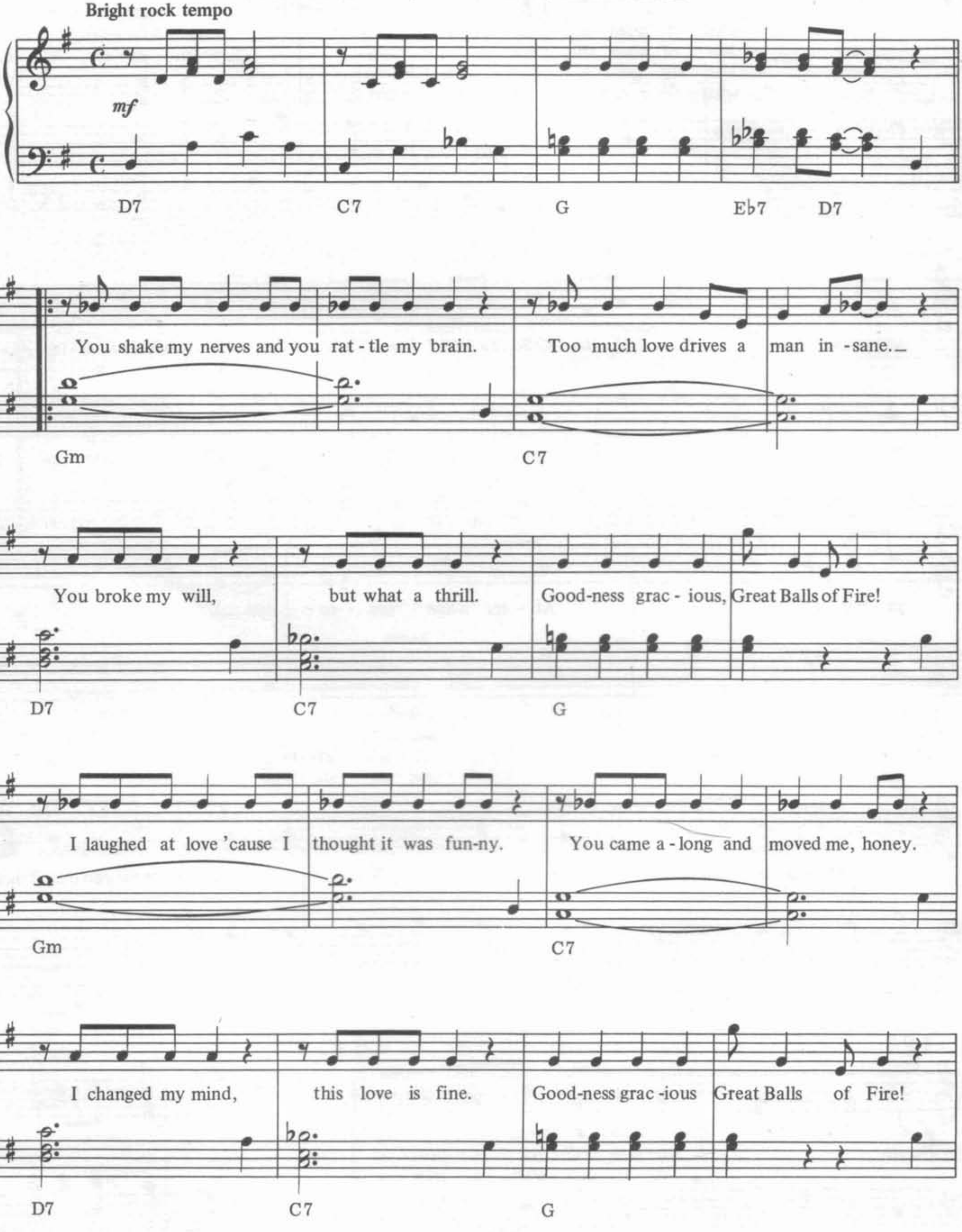

REFRAIN
this is what I heard her say. (To Refrain)
re - mind - ed her of what she said (to Refrain)
and say your love for me is true. (to 4th verse)
and this is what I have to say. (to Refrain)
See you la - ter, Al - li -
C
ga - tor, After 'while, cro - co - dile.
See you la - ter, Al - li -
C
C7
ga - tor, Af - ter 'while cro - co - dile.
F
F7
C
Can't you see you're in my way now,
Don't you know you cramp my
G7
1.2.3.
style.
2. When I thought of what she
3. She said I'm sor - ry, pret - ty
4. I said, wait a min - ute,
4.
style.
C
C
Db9 C9

Great Balls Of Fire

Words and Music by Jack Hammer, Otis Blackwell


Bright rock tempo
mf
D7
C7
G
E♭7
D7
You shake my nerves and you rat - tle my brain.
Too much love drives a man in - sane.
Gm
C7
You broke my will,
but what a thrill.
Good-ness grac - ious, Great Balls of Fire!
D7
C7
G
I laughed at love 'cause I thought it was fun-ny.
You came a - long and moved me, honey.
Gm
C7
I changed my mind,
this love is fine.
Good-ness grac -ious Great Balls of Fire!
D7
C7
G

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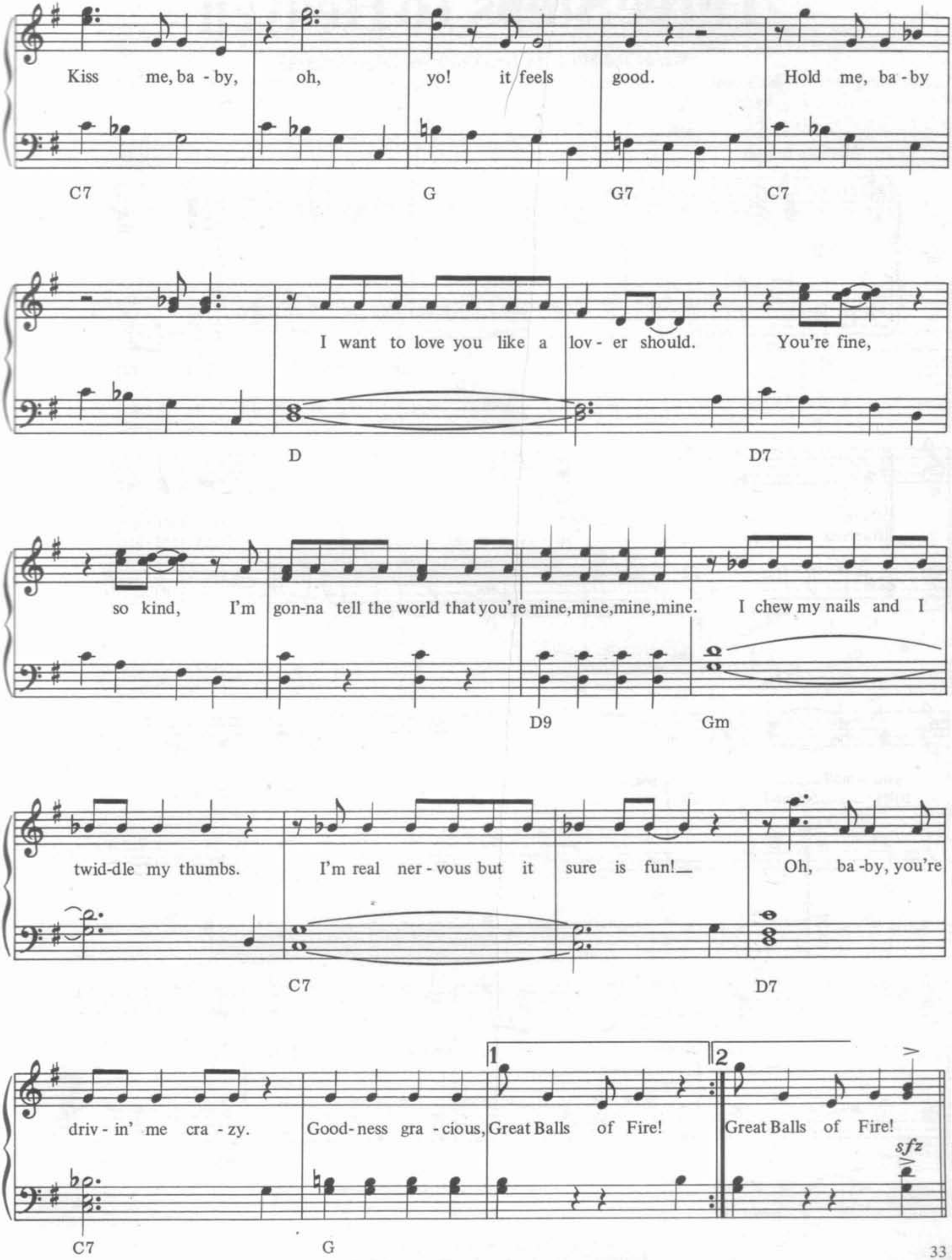
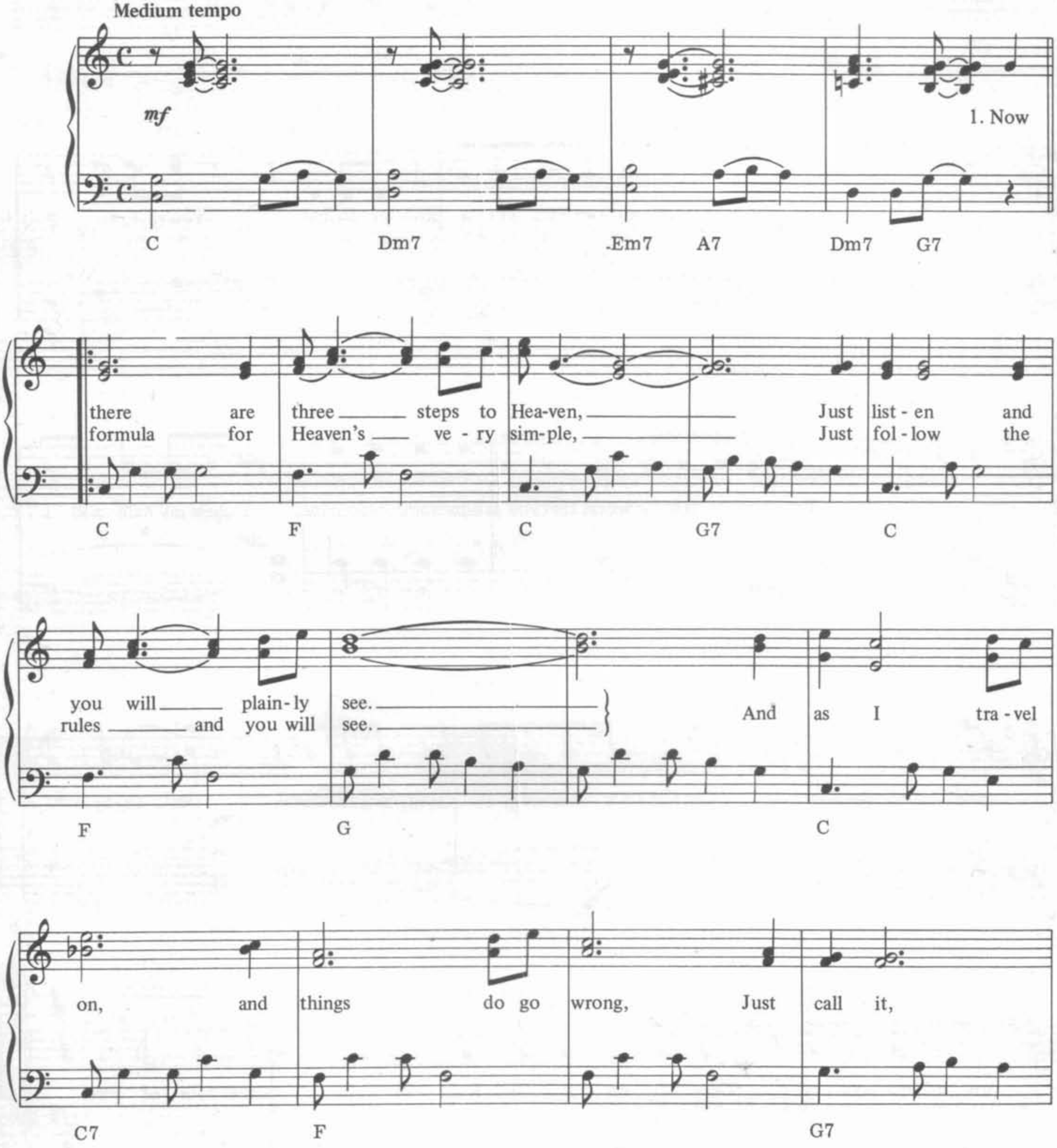

Kiss me, ba - by, oh, yo! it feels good. Hold me, ba - by
C7
G
G7
C7
I want to love you like a lov - er should. You're fine,
D
D7
so kind, I'm gon-na tell the world that you're mine, mine, mine, mine. I chew my nails and I
D9
Gm
twid-dle my thumbs. I'm real ner - vous but it sure is fun! Oh, ba - by, you're
C7
D7
driv - in' me cra - zy. Good-ness gra - cious, Great Balls of Fire! Great Balls of Fire!
1
2
sfz
C7
G

Three Steps To Heaven

Words and Music by Bob Cochran, Eddie Cochran


Medium tempo
mf
1. Now
C
Dm7
Em7
A7
Dm7
G7
there are three steps to Heaven, Just list-en and you will plain-ly see.
formula for Heaven's ve-ry sim-ple, Just fol-low the rules and you will see.
C
F
C
G7
C
F
G
And as I tra-vel on, and things do go wrong, Just call it,
C
C7
F
G7

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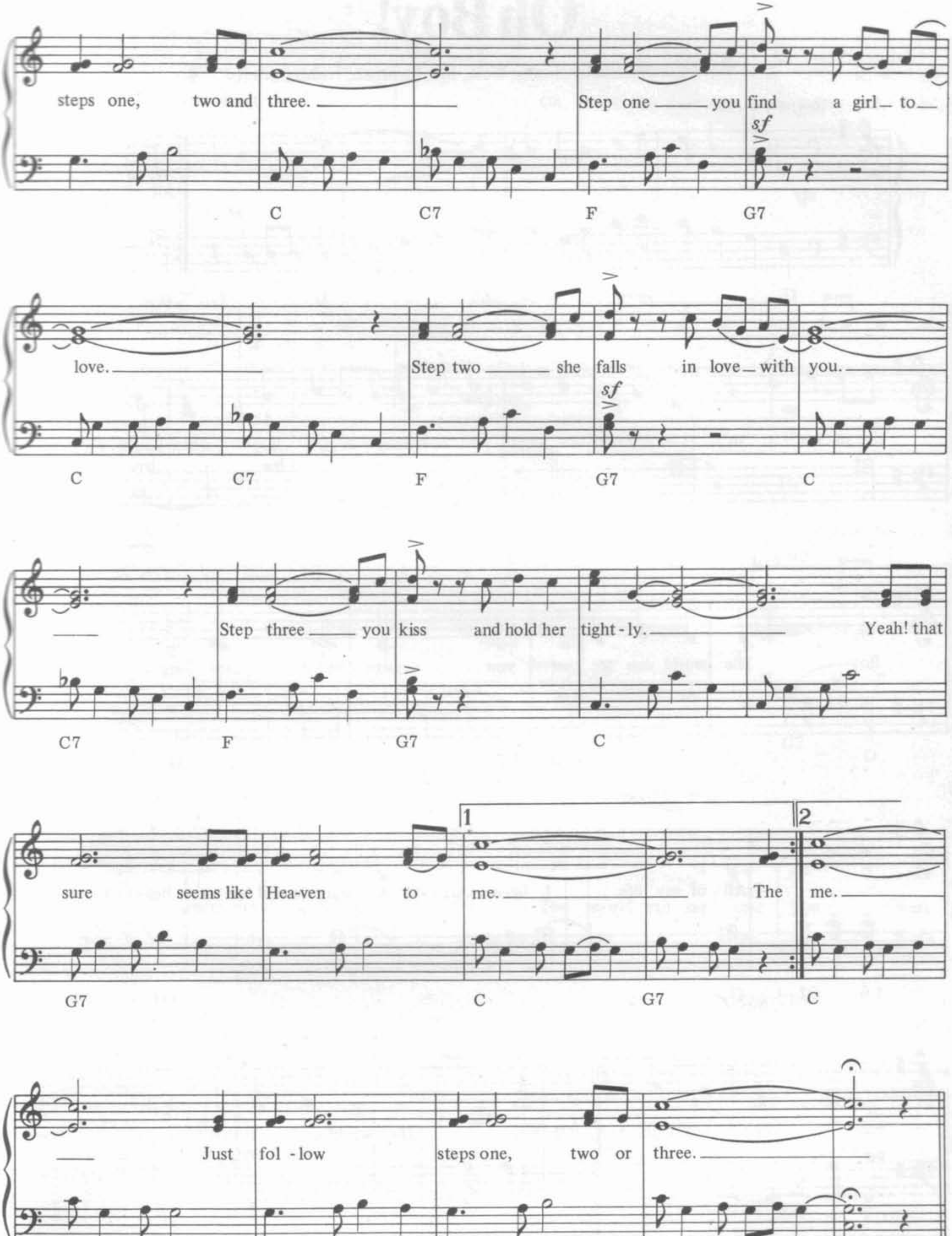
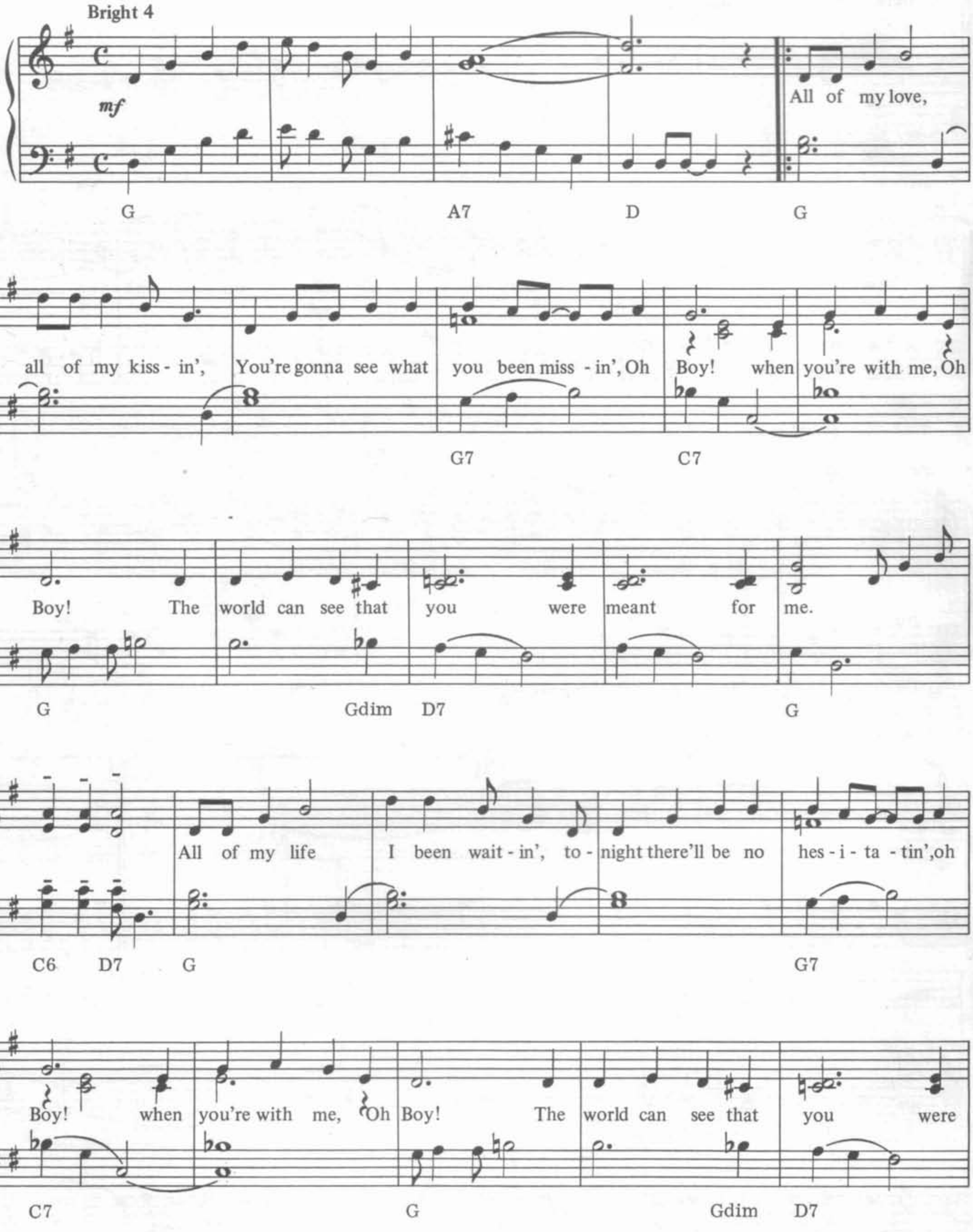

steps one, two and three.
Step one you find a girl to
sf
C
C7
F
G7
love.
Step two she falls in love with you.
sf
C
C7
F
G7
C
Step three you kiss and hold her tight-ly.
Yeah! that
C7
F
G7
C
sure seems like Hea-ven to me.
1
The
2
me.
G7
C
G7
C
Just fol-low steps one, two or three.
G7
C

Oh Boy!

Words and Music by Sunny West, Bill Tighman, Norman Petty


Bright 4
mf
All of my love,
all of my kiss - in', You're gonna see what you been miss - in', Oh Boy! when you're with me, Oh
Boy! The world can see that you were meant for me.
All of my life I been wait - in', to - night there'll be no hes - i - ta - tin', oh
Boy! when you're with me, Oh Boy! The world can see that you were
G
A7
D
G
G7
C7
G
Gdim
D7
G
C6
D7
G
G7
C7
G
Gdim
D7

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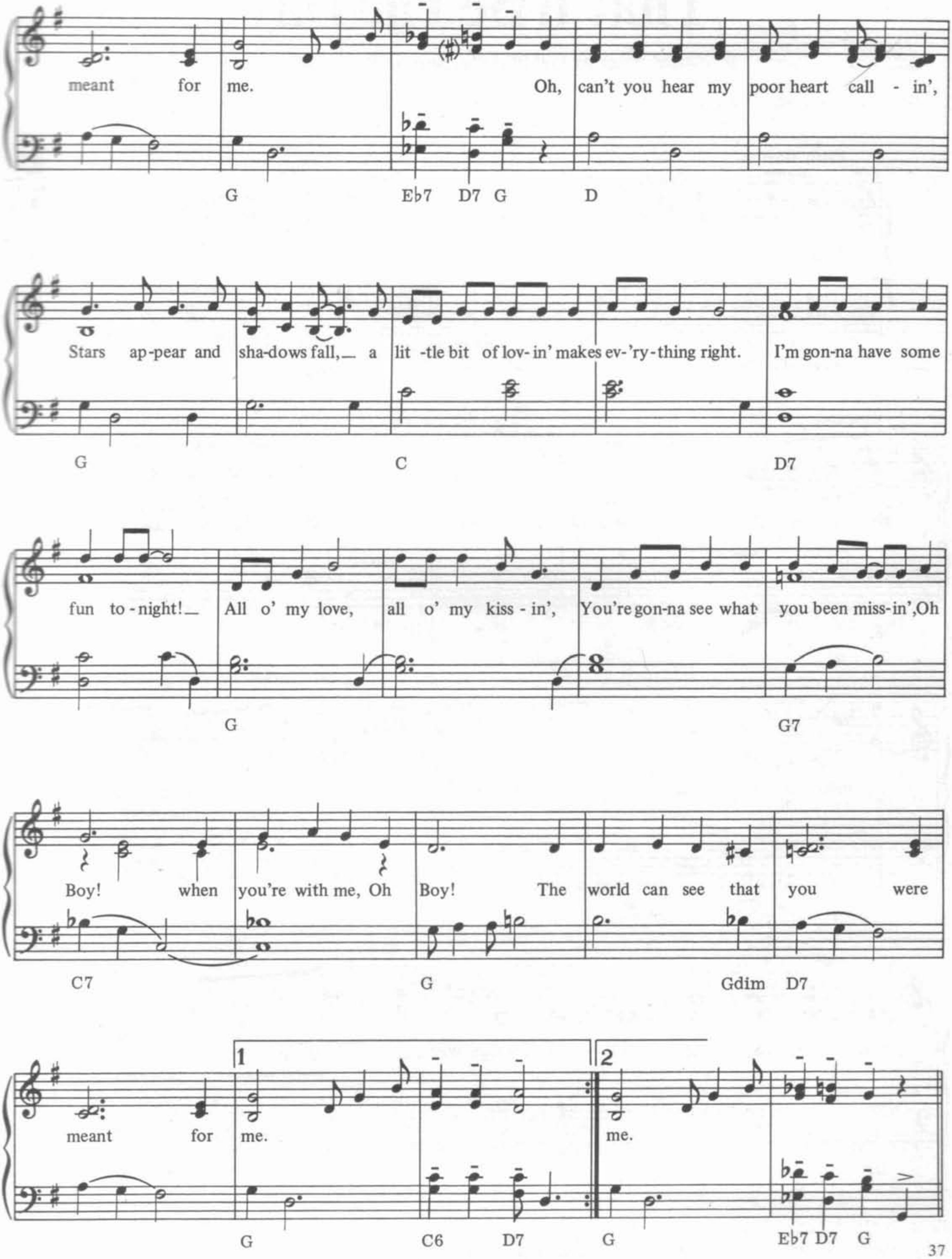
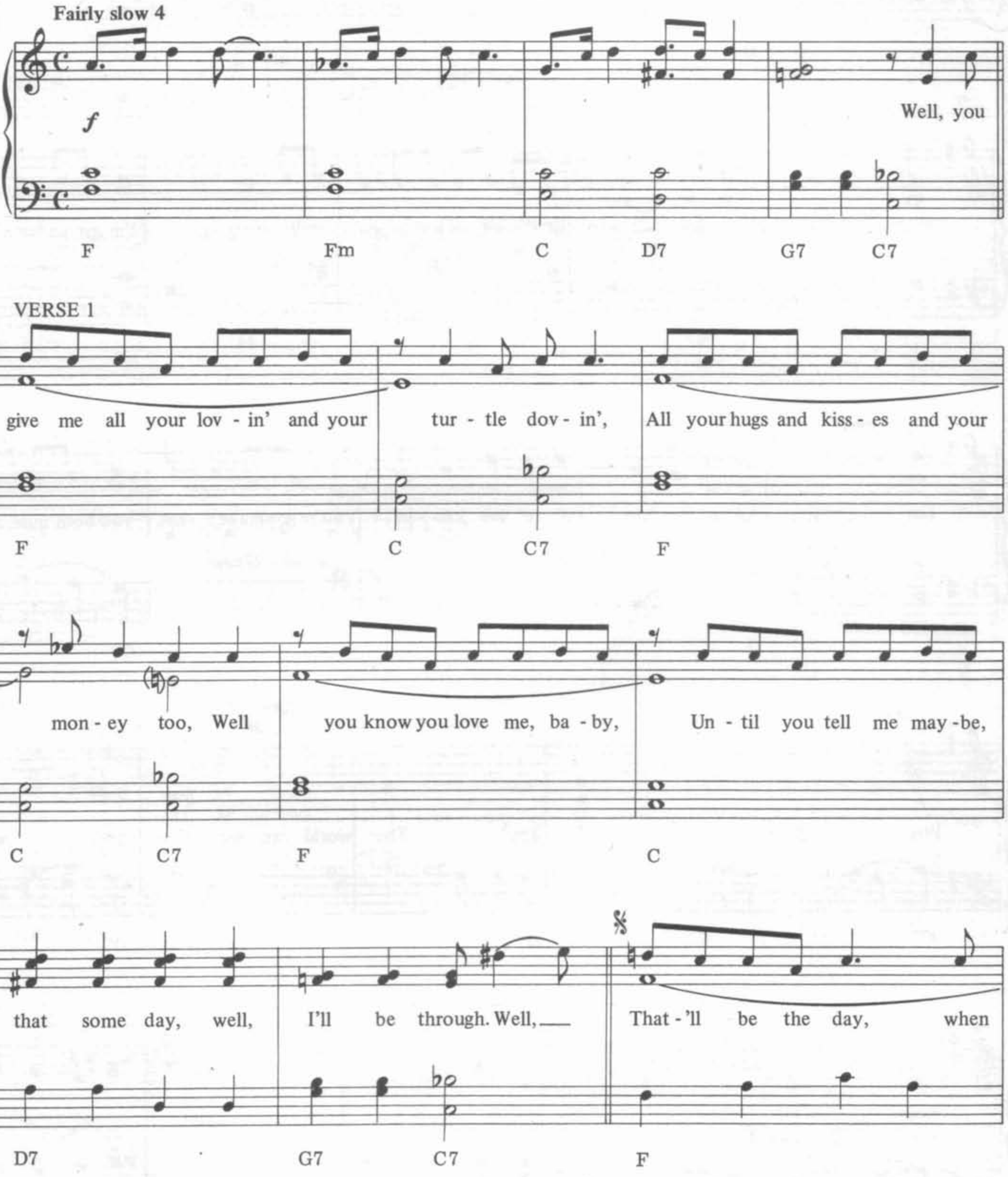

meant for me. Oh, can't you hear my poor heart call - in',
G Eb7 D7 G D
Stars ap-pear and sha-dows fall, a lit -tle bit of lov- in' makes ev-'ry-thing right. I'm gon-na have some
G C D7
fun to - night! All o' my love, all o' my kiss - in', You're gon-na see what you been miss-in', Oh
G G7
Boy! when you're with me, Oh Boy! The world can see that you were
C7 G Gdim D7
meant for
1
me.
2
me.
G C6 D7 G Eb7 D7 G

That'll Be The Day

Words and Music by Buddy Holly, Norman Petty, Jerry Allison


Fairly slow 4
f
Well, you
F
Fm
C
D7
G7
C7
VERSE 1
give me all your lov - in' and your
tur - tle dov - in',
All your hugs and kiss - es and your
F
C
C7
F
mon - ey too, Well
you know you love me, ba - by,
Un - til you tell me may - be,
C
C7
F
C
that some day, well,
I'll be through. Well, ___
That - 'll be the day, when
D7
G7
C7
F

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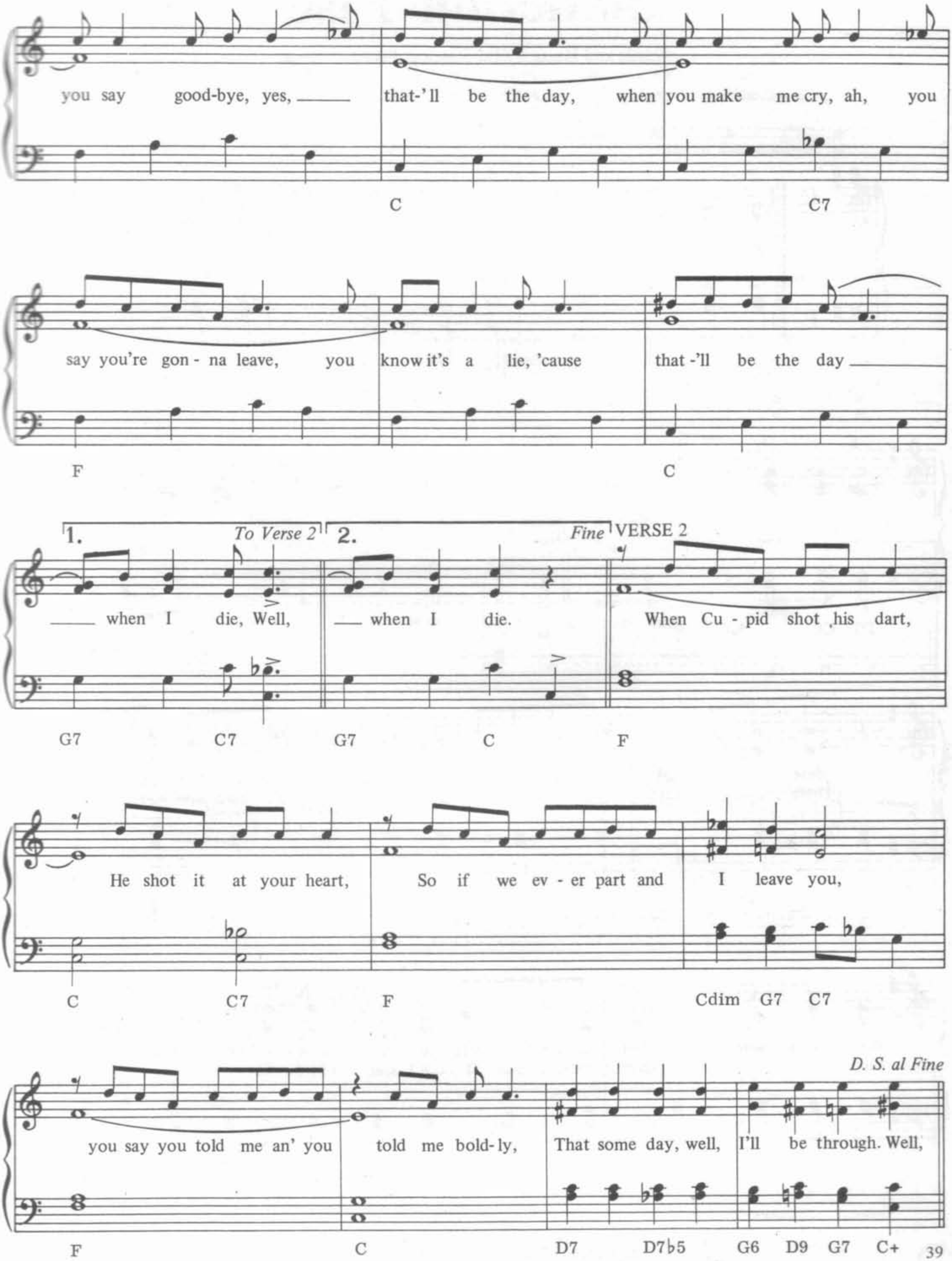
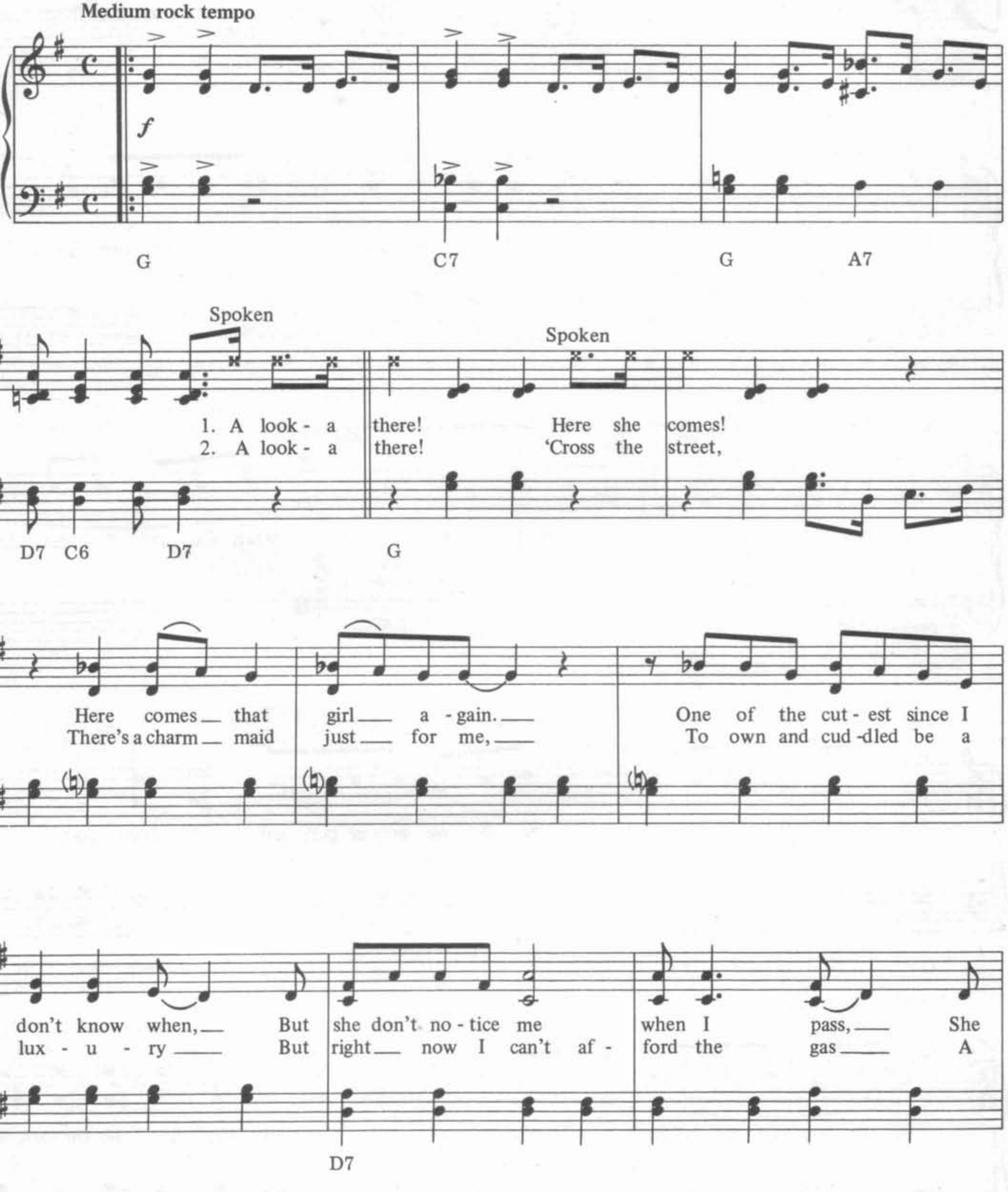

you say good-bye, yes, ___ that-'ll be the day, when you make me cry, ah, you
C
C7
say you're gon - na leave, you know it's a lie, 'cause that -'ll be the day ___
F
C
1.
To Verse 2
2.
Fine
VERSE 2
___ when I die, Well, ___ when I die. When Cu - pid shot his dart,
G7
C7
G7
C
F
He shot it at your heart, So if we ev - er part and I leave you,
C
C7
F
Cdim
G7
C7
D. S. al Fine
you say you told me an' you told me bold- ly, That some day, well, I'll be through. Well,
F
C
D7
D7♭5
G6
D9
G7
C+

Somethin' Else

Words and Music by Ed Sheeley, Eddie Cochran


Medium rock tempo
f
G
C7
G
A7
Spoken
1. A look - a there! Here she comes!
2. A look - a there! 'Cross the street,
D7
C6
D7
G
Here comes that girl a - gain.
One of the cut - est since I
There's a charm maid just for me,
To own and cud - dled be a
don't know when, But she don't no - tice me when I pass, She
lux - u - ry But right now I can't af - ford the gas A
D7

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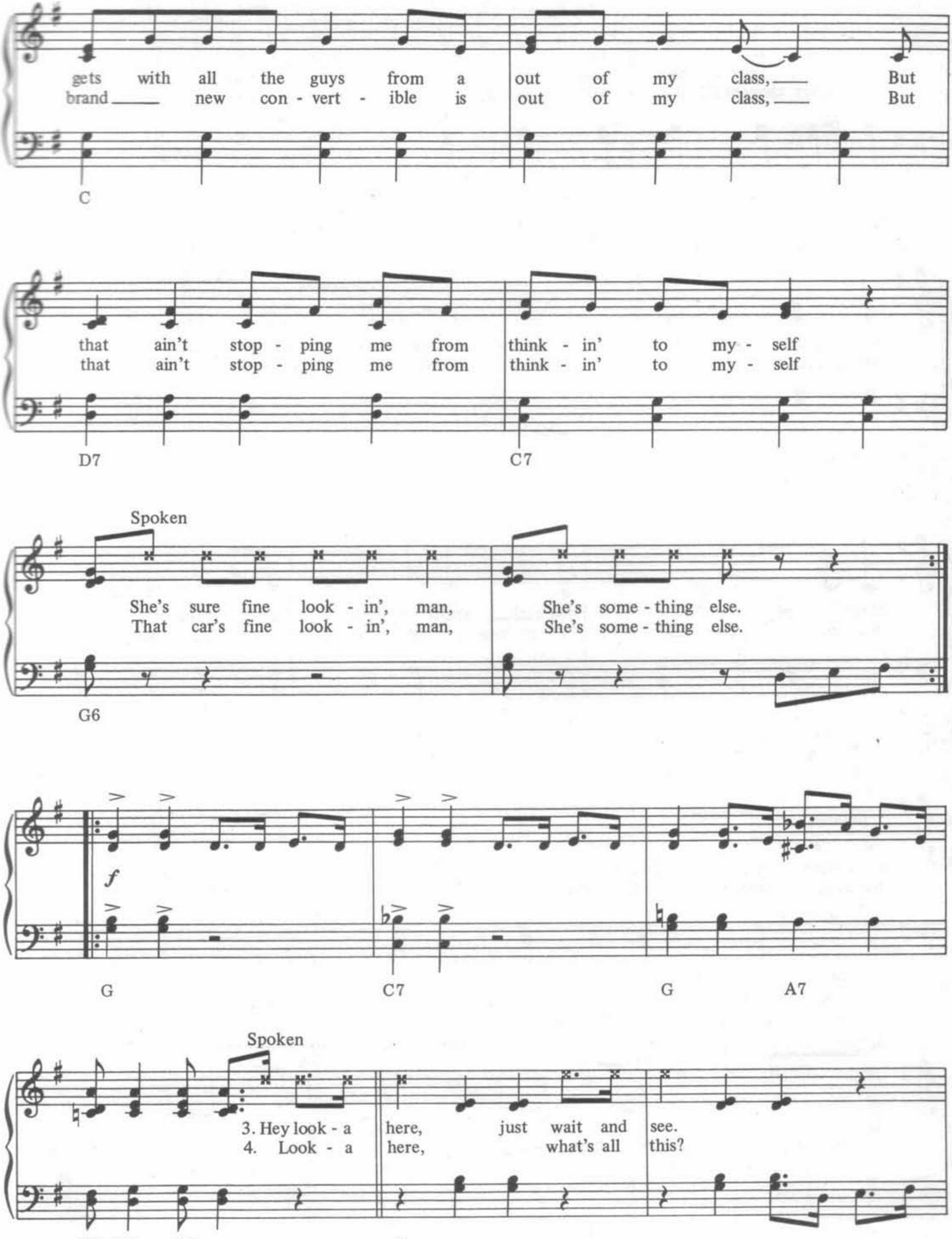
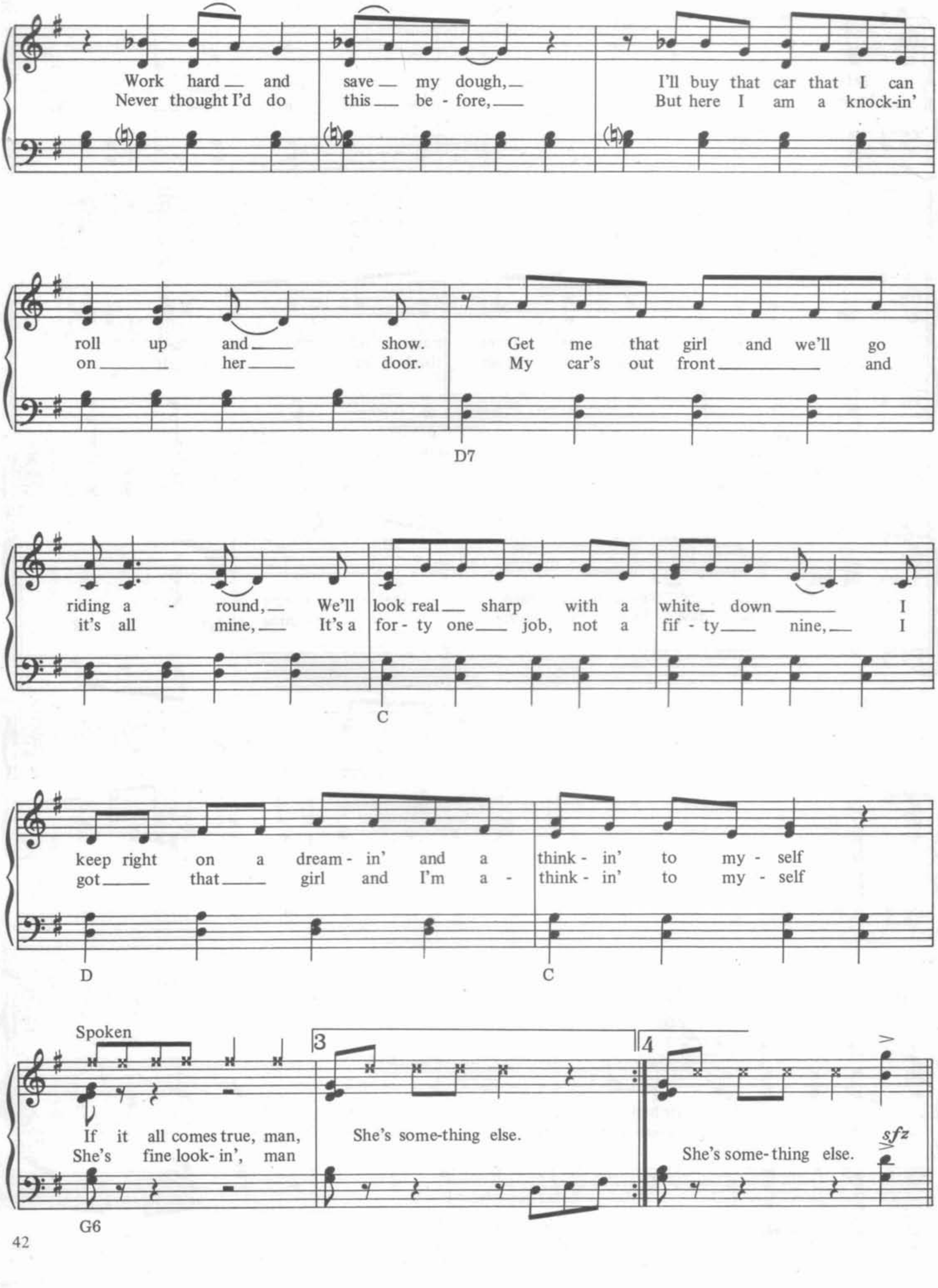

gets with all the guys from a out of my class, ___ But
brand ___ new con - vert - ible is out of my class, ___ But
C
that ain't stop - ping me from think - in' to my - self
that ain't stop - ping me from think - in' to my - self
D7
C7
Spoken
She's sure fine look - in', man, She's some - thing else.
That car's fine look - in', man, She's some - thing else.
G6
f
G
C7
G
A7
Spoken
3. Hey look - a here, just wait and see.
4. Look - a here, what's all this?
D7 C6 D7
G


Work hard and save my dough, I'll buy that car that I can
Never thought I'd do this be-fore, But here I am a knock-in'
roll up and show. Get me that girl and we'll go
on her door. My car's out front and
D7
riding a-round, We'll look real sharp with a white down I
it's all mine, It's a for-ty one job, not a fif-ty nine, I
C
keep right on a dream-in' and a think-in' to my-self
got that girl and I'm a-think-in' to my-self
D
C
Spoken
If it all comes true, man, She's some-thing else.
She's fine look-in', man
3
4
She's some-thing else.
sfz
G6

Three Steps To Heaven
C'mon Everybody
Hallelujah I Love Her So
Somethin' Else
Oh Boy!
Long Tall Sally
Holy Mackerel
Great Balls Of Fire
Don't Be Cruel (To A Heart That's True)
Be-Bop-A-Lula
See You Later Alligator
All Shook Up
Jailhouse Rock
Blue Suede Shoes
Peggy Sue
That'll Be The Day

Cover illustration by William Rankin
Wise Publications
ISBN 0.86001.409.6
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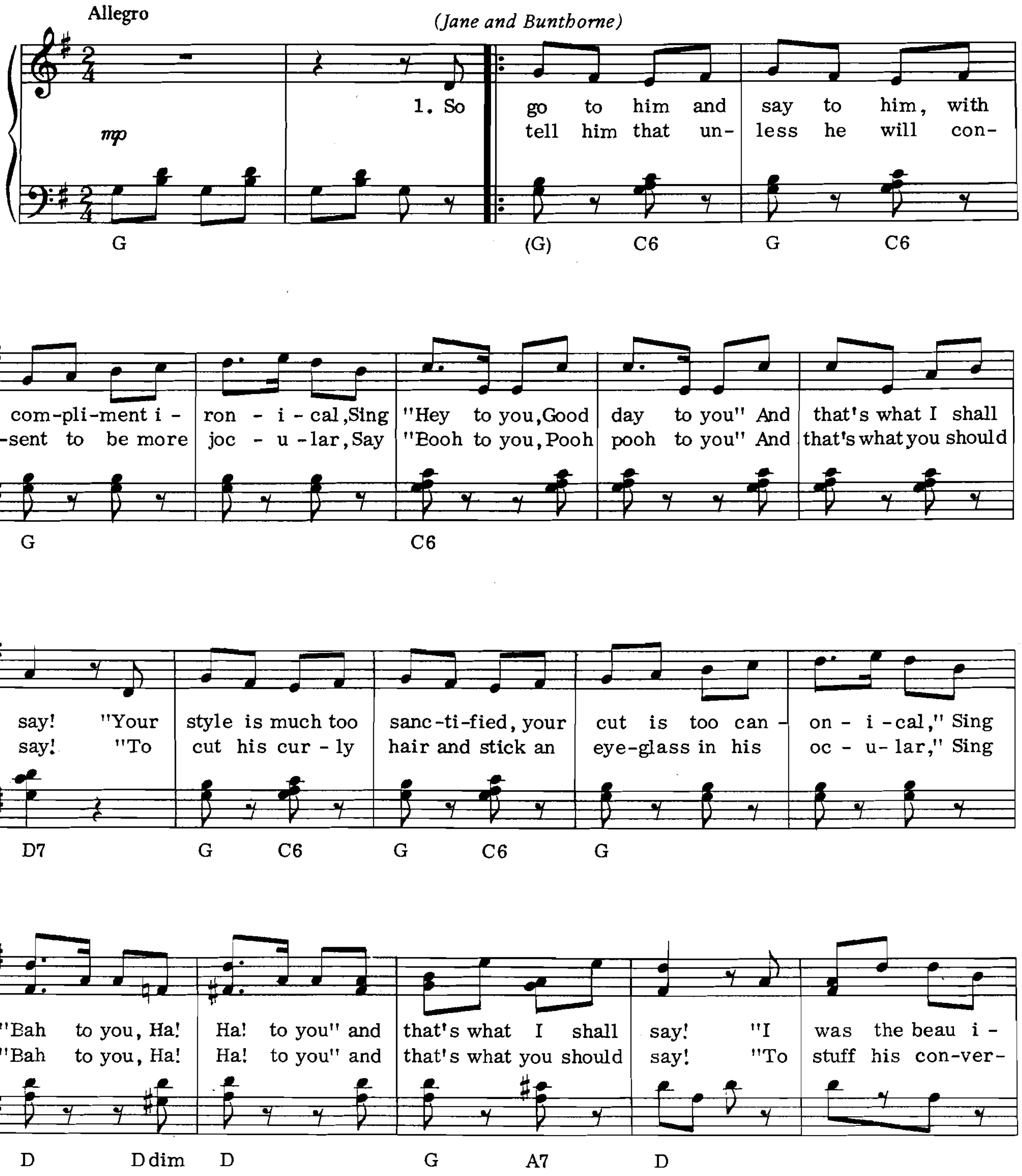
Sing "Hey To You, Good-Day To You"

from Patience

By Gilbert and Sullivan
Arranged by Cyril Watters


Allegro
(Jane and Bunthorne)
mp
1. So go to him and say to him, with compli-ment i-ron-i-cal, Sing "Hey to you, Good day to you" And that's what I shall say! "Your style is much too sanc-ti-fied, your cut is too can-on-i-cal," Sing "Bah to you, Ha! Ha! to you" and that's what I shall say! "I was the beau i-
tell him that un-less he will con-sent to be more joc-u-lar, Say "Booh to you, Pooh pooh to you" And that's what you should say! "To cut his cur-ly hair and stick an eye-glass in his oc-u-lar," Sing "Bah to you, Ha! Ha! to you" and that's what you should say! "To stuff his con-ver-
G
(G)
C6
G
C6
G
C6
D7
G
C6
G
C6
G
D
Ddim
D
G
A7
D

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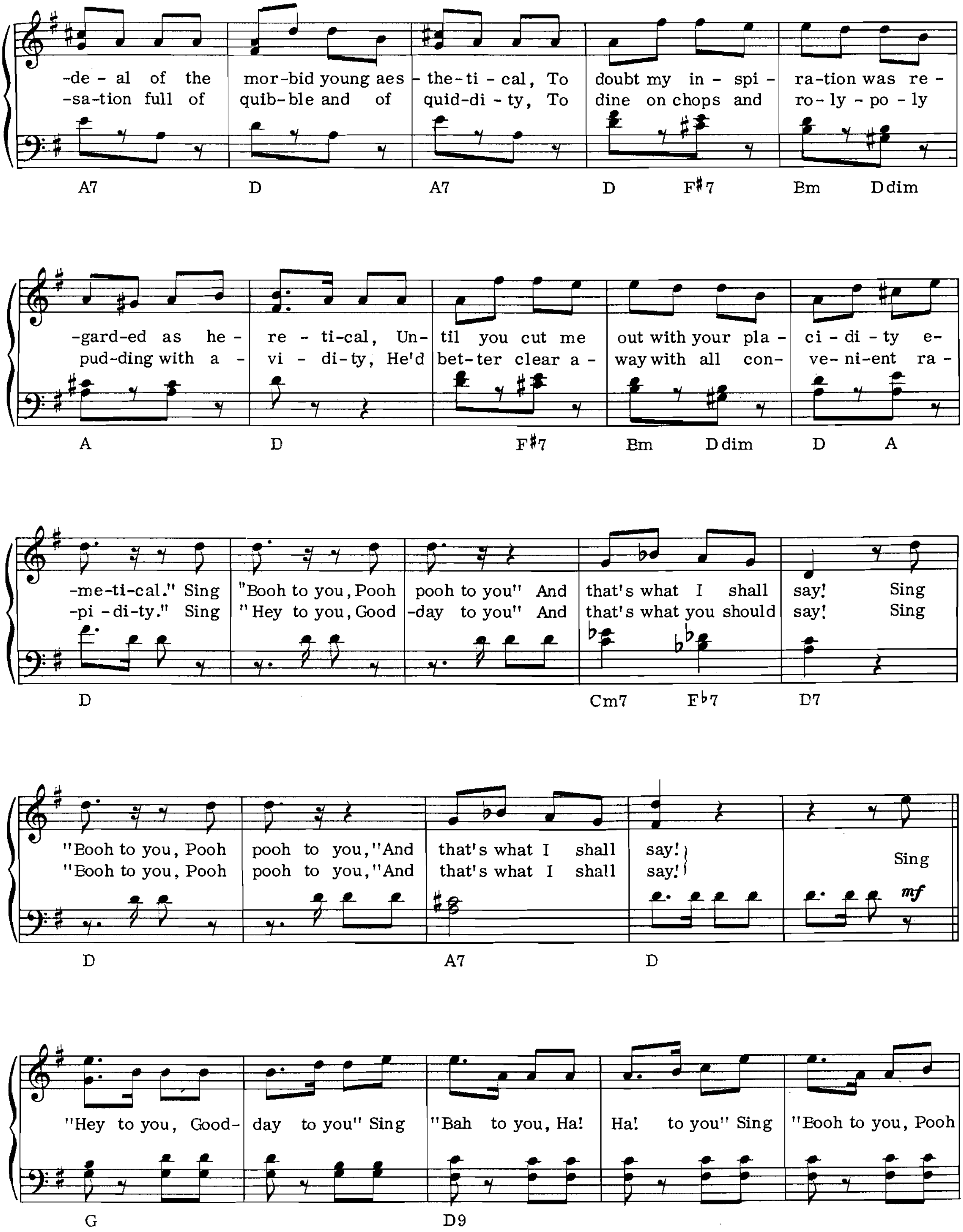
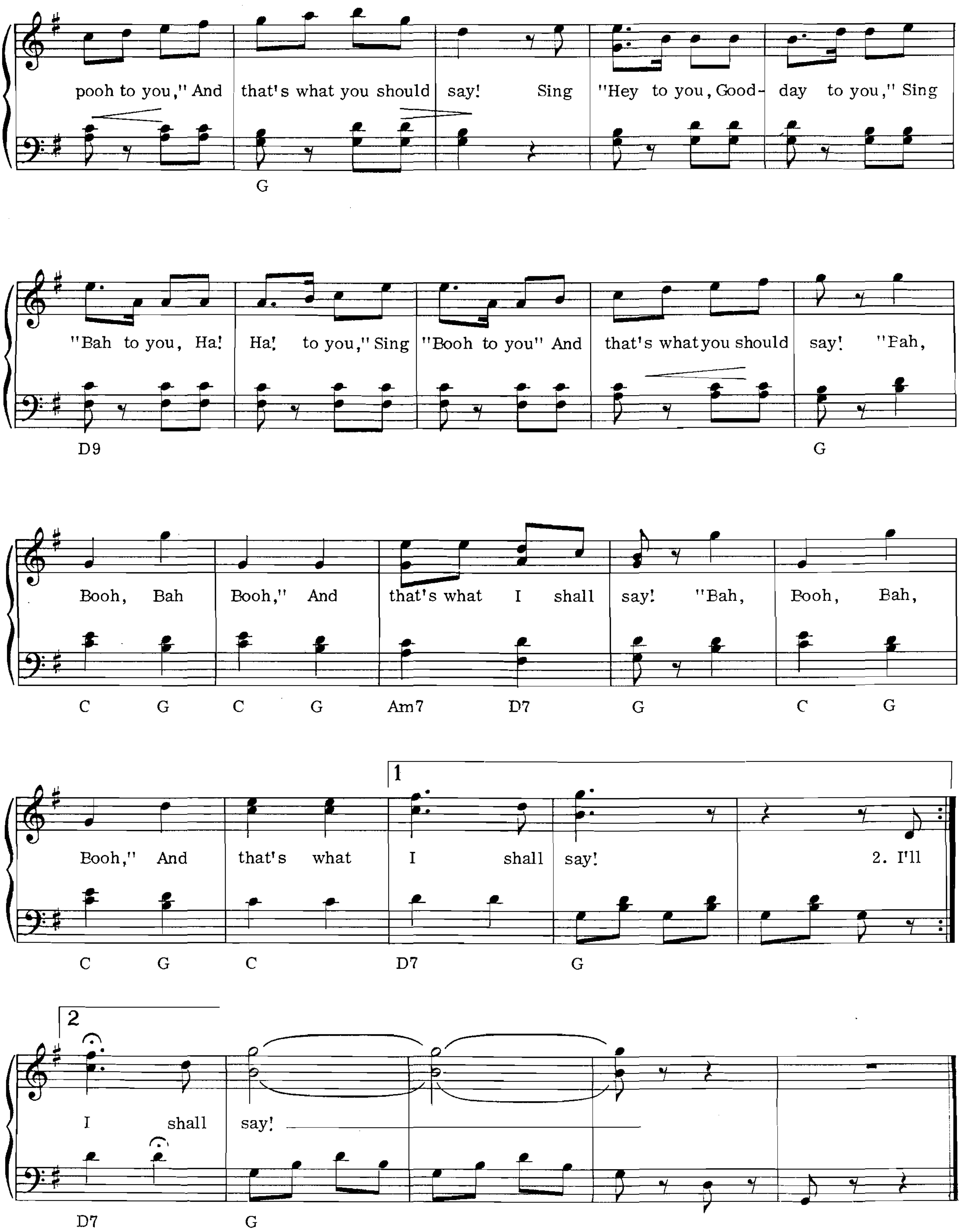
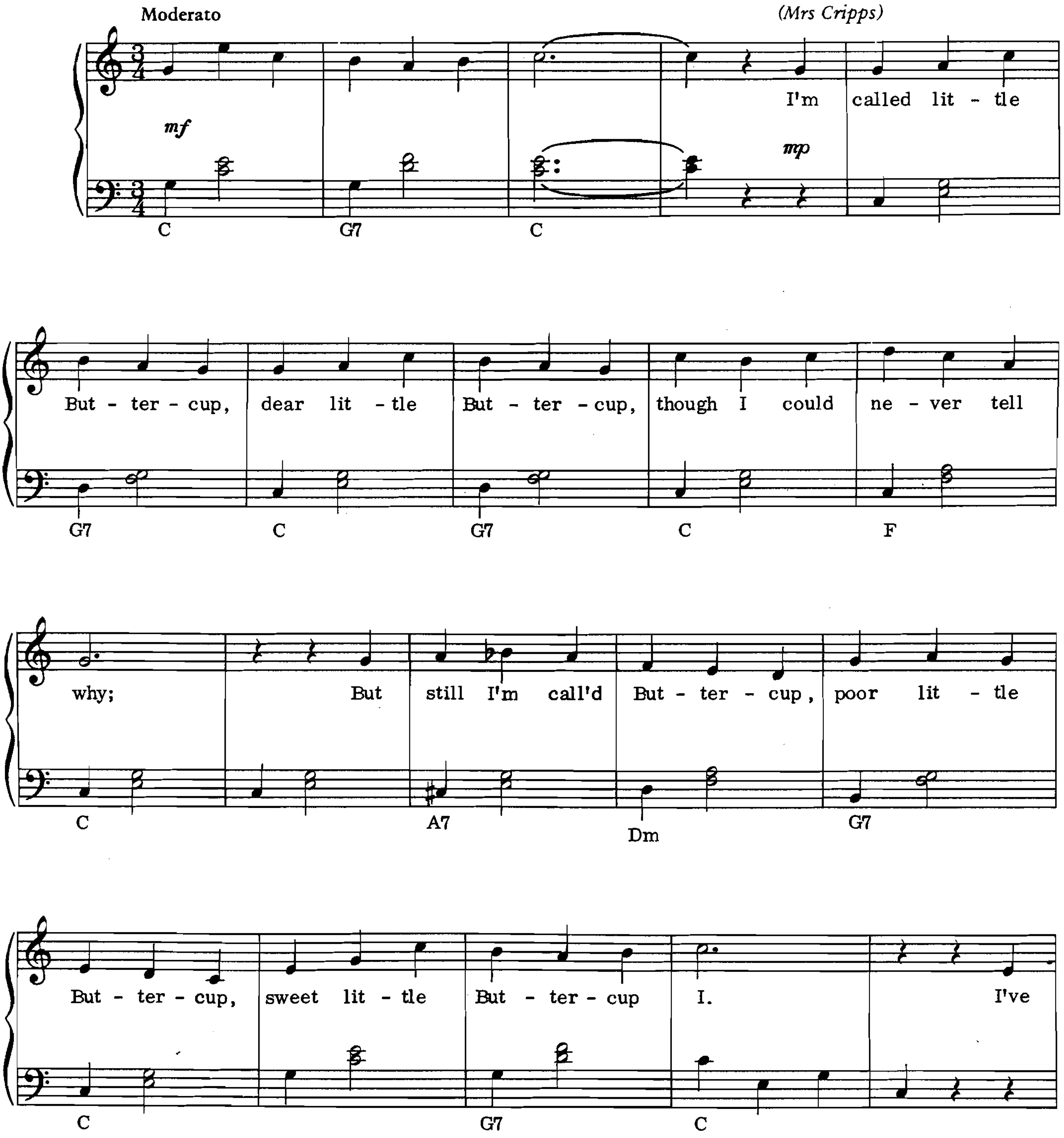

-de - al of the mor-bid young aes - the-ti - cal, To doubt my in - spi - ra-tion was re -
-sa-tion full of quib-ble and of quid-di - ty, To dine on chops and ro - ly - po - ly
A7 D A7 D F#7 Bm Ddim
-gard-ed as he - re - ti-cal, Un- til you cut me out with your pla - ci - di - ty e-
pud-ding with a - vi - di-ty, He'd bet-ter clear a - way with all con- ve- ni-ent ra -
A D F#7 Bm Ddim D A
-me-ti-cal." Sing "Booh to you, Pooh pooh to you" And that's what I shall say! Sing
-pi - di-ty." Sing "Hey to you, Good -day to you" And that's what you should say! Sing
D Cm7 F♭7 D7
"Booh to you, Pooh pooh to you," And that's what I shall say!
"Booh to you, Pooh pooh to you," And that's what I shall say! Sing
mf
D A7 D
"Hey to you, Good- day to you" Sing "Bah to you, Ha! Ha! to you" Sing "Booh to you, Pooh
G D9


pooh to you," And that's what you should say! Sing "Hey to you, Good-day to you," Sing
G
"Bah to you, Ha! Ha! to you," Sing "Booh to you" And that's what you should say! "Bah,
D9
G
Booh, Bah Booh," And that's what I shall say! "Bah, Booh, Bah,
C G C G Am7 D7 G C G
Booh," And that's what
1
I shall say!
2. I'll
C G C D7 G
2
I shall say!
D7 G

Little Buttercup

from H.M.S. Pinafore

By Gilbert and Sullivan
Arranged by Cyril Watters


Moderato
(Mrs Cripps)
mf
mp
C G7 C
I'm called lit - tle
But - ter - cup, dear lit - tle But - ter - cup, though I could ne - ver tell
G7 C G7 C F
why; But still I'm call'd But - ter - cup, poor lit - tle
C A7 Dm G7
But - ter - cup, sweet lit - tle But - ter - cup I. I've
C G7 C

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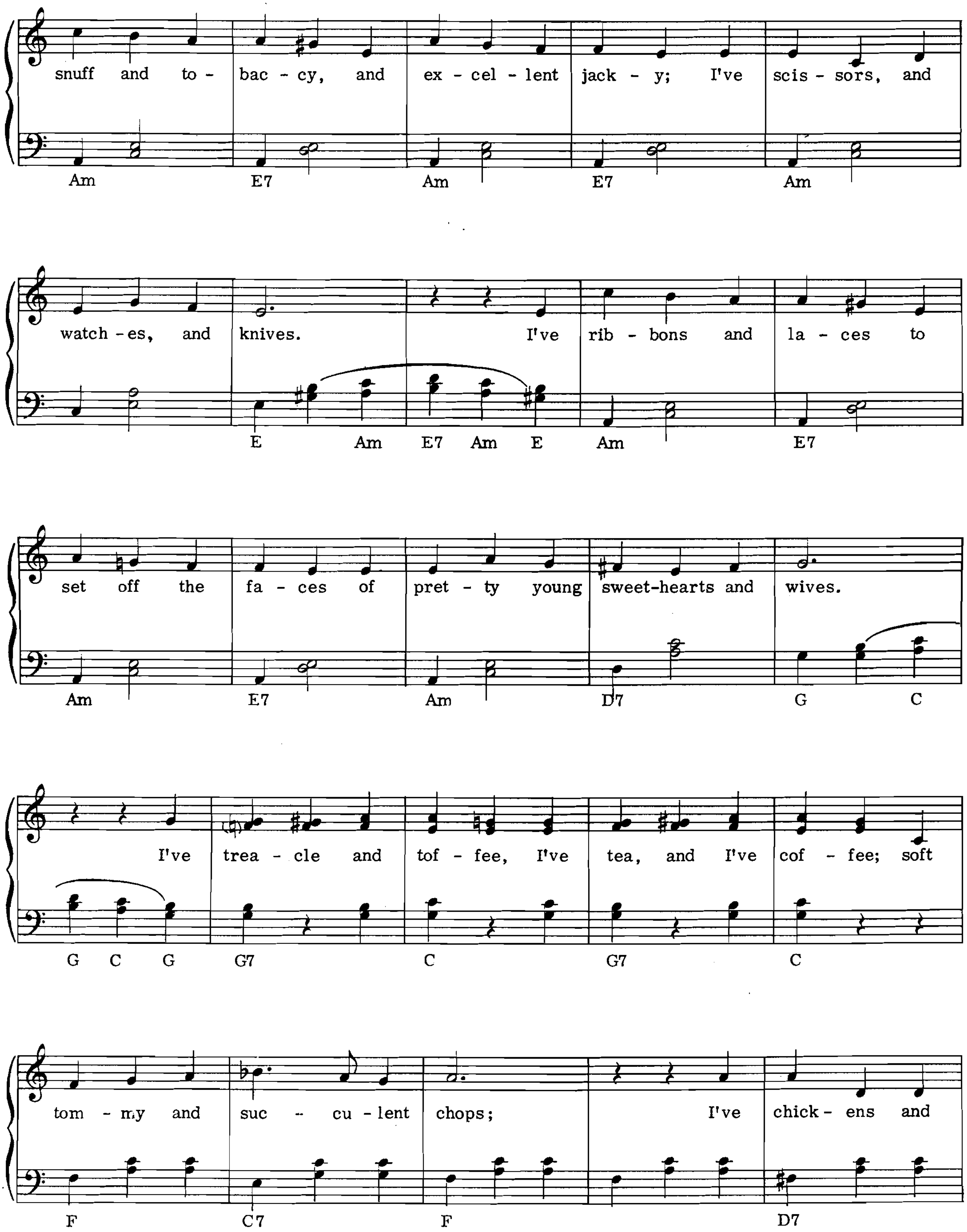
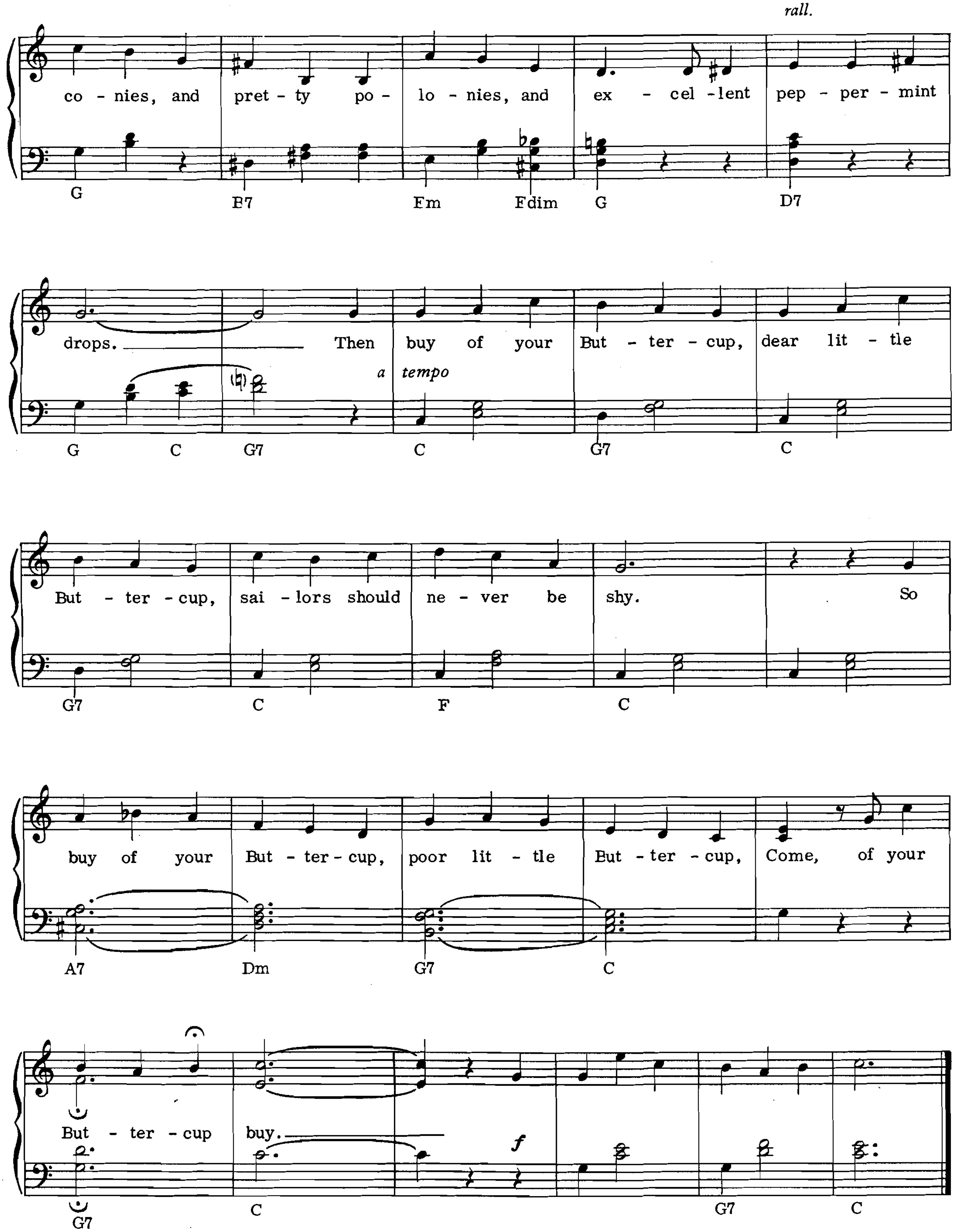
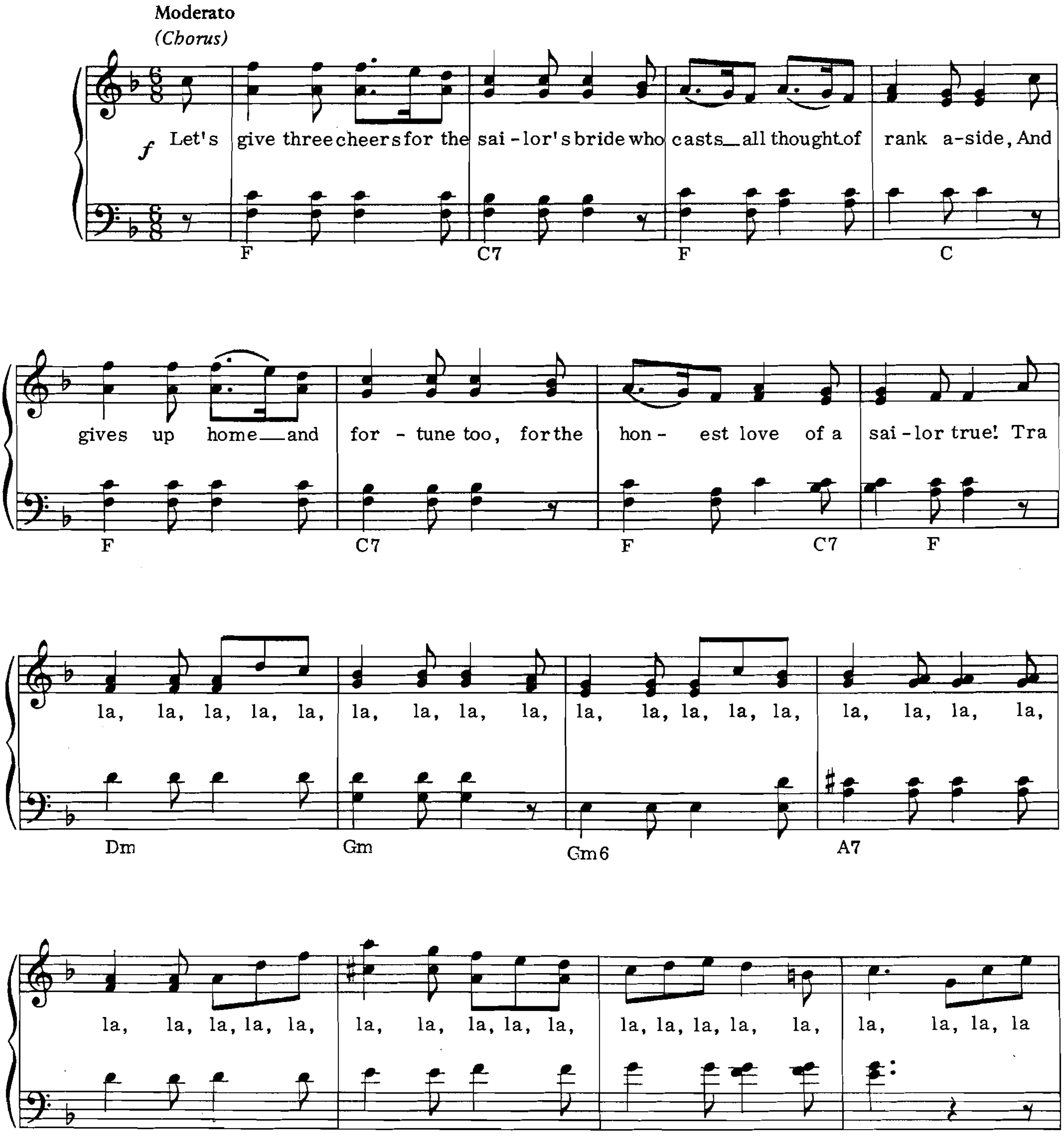

snuff and to - bac - cy, and ex - cel - lent jack - y; I've scis - sors, and
Am E7 Am E7 Am
watch - es, and knives. I've rib - bons and la - ces to
E Am E7 Am E Am E7
set off the fa - ces of pret - ty young sweet-hearts and wives.
Am E7 Am D7 G C
I've trea - cle and tof - fee, I've tea, and I've cof - fee; soft
G C G G7 C G7 C
tom - my and suc - cu - lent chops; I've chick - ens and
F C7 F D7


rall.
co - nies, and pret - ty po - lo - nies, and ex - cel - lent pep - per - mint
G B7 Fm Fdim G D7
drops. Then buy of your But - ter - cup, dear lit - tle
a tempo
G C G7 C G7 C
But - ter - cup, sai - lors should ne - ver be shy. So
G7 C F C
buy of your But - ter - cup, poor lit - tle But - ter - cup, Come, of your
A7 Dm G7 C
But - ter - cup buy.
f
G7 C G7 C

Let's Give Three Cheers

from H.M.S. Pinafore

By Gilbert and Sullivan
Arranged by Cyril Watters


Moderato
(Chorus)
f
Let's give three cheers for the sai - lor's bride who casts_ all thought of rank a-side, And
F C7 F C
gives up home_ and for - tune too, for the hon - est love of a sai - lor true! Tra
F C7 F C7 F
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
Dm Gm Gm6 A7
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la
Dm A7 Dm C G7 C

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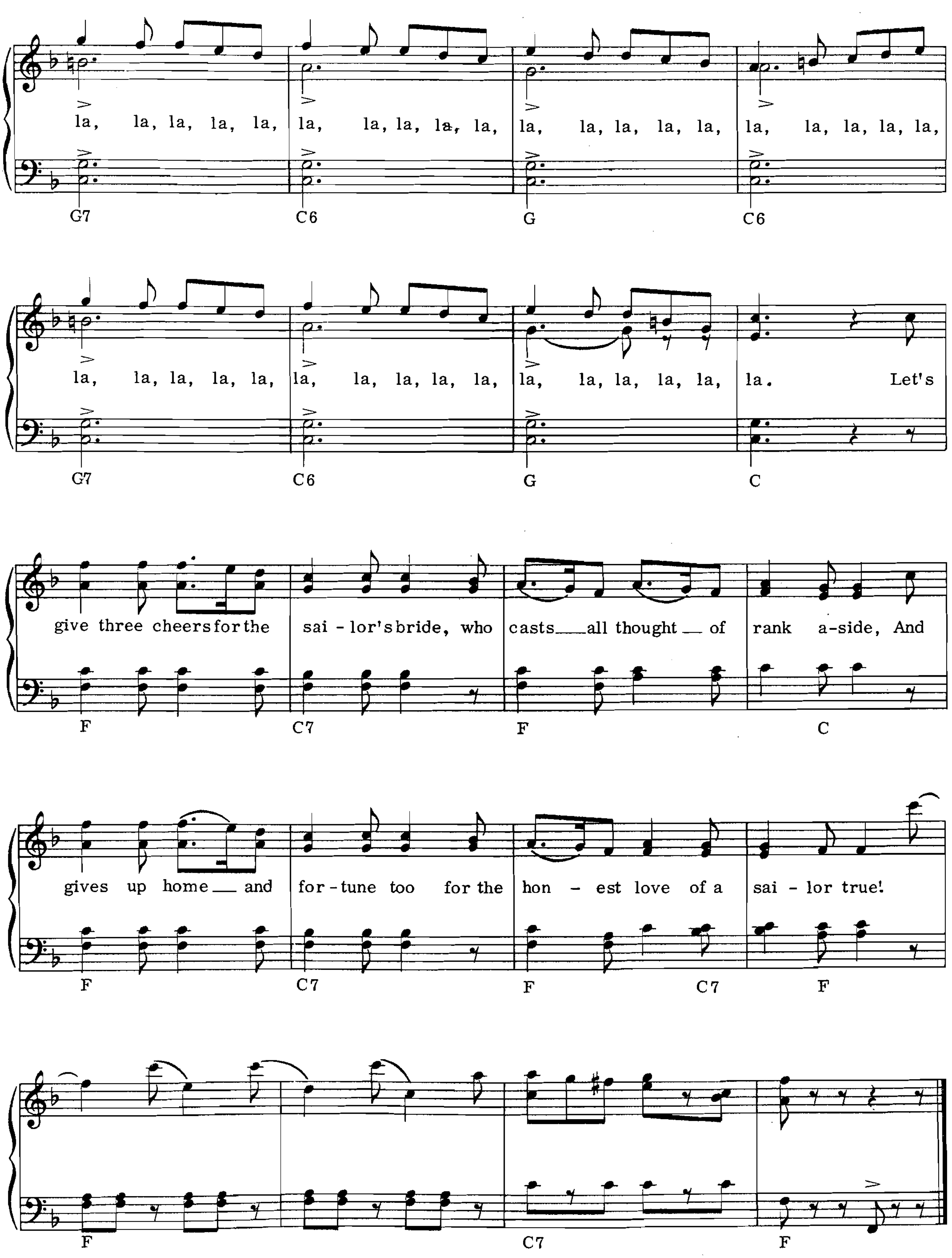
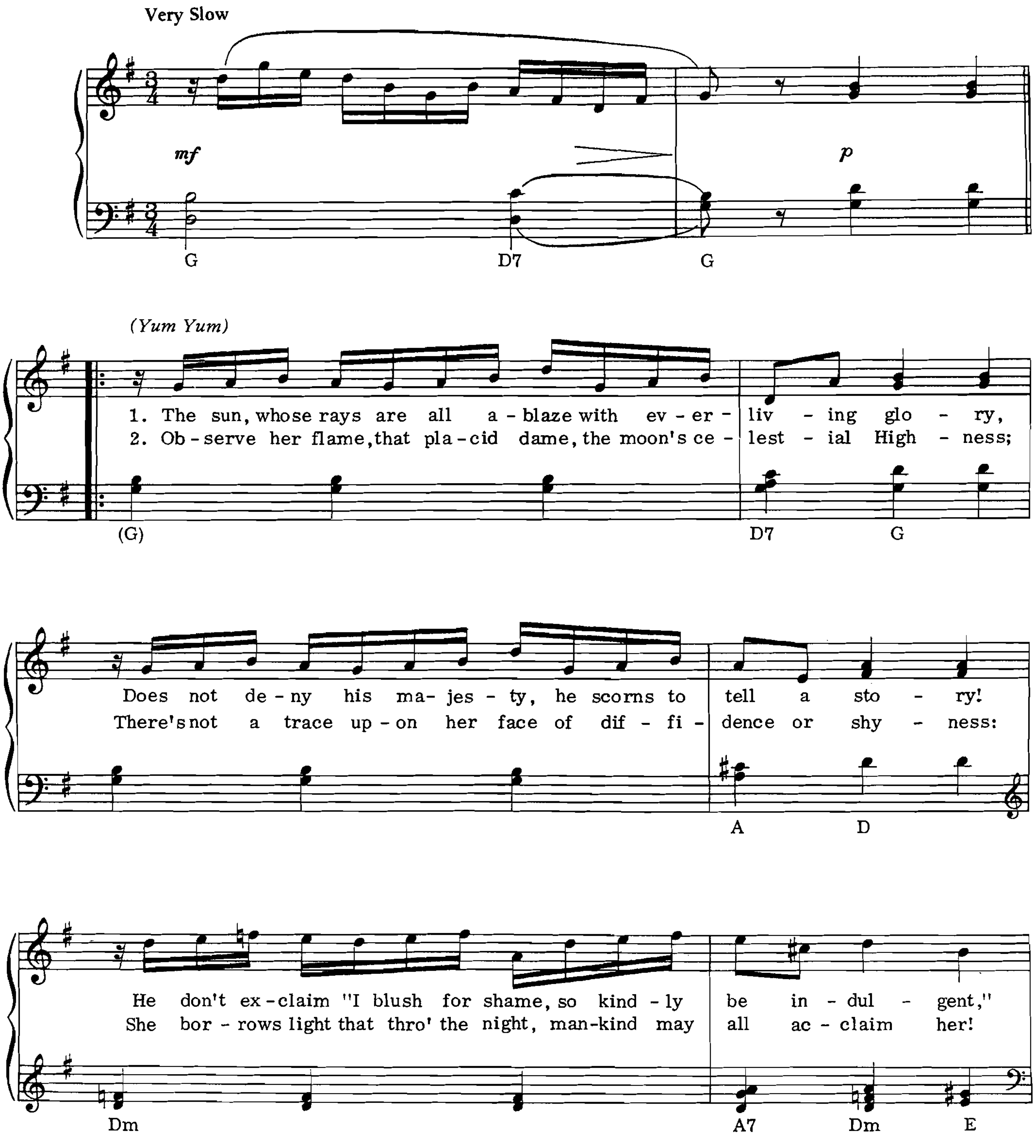

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
G7 C6 G C6
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. Let's
G7 C6 G C
give three cheers for the sai - lor's bride, who casts all thought of rank a-side, And
F C7 F C
gives up home and for - tune too for the hon - est love of a sai - lor true!
F C7 F C7 F
F C7 F

The Sun Whose Rays

from The Mikado

By Gilbert and Sullivan
Arranged by Cyril Watters


Very Slow
mf
p
G
D7
G
(Yum Yum)
1. The sun, whose rays are all a - blaze with ev - er - liv - ing glo - ry,
2. Ob - serve her flame, that pla - cid dame, the moon's ce - lest - ial High - ness;
(G)
D7
G
Does not de - ny his ma - jes - ty, he scorns to tell a sto - ry!
There's not a trace up - on her face of dif - fi - dence or shy - ness:
A
D
He don't ex - claim "I blush for shame, so kind - ly be in - dul - gent,"
She bor - rows light that thro' the night, man-kind may all ac - claim her!
Dm
A7
Dm
E

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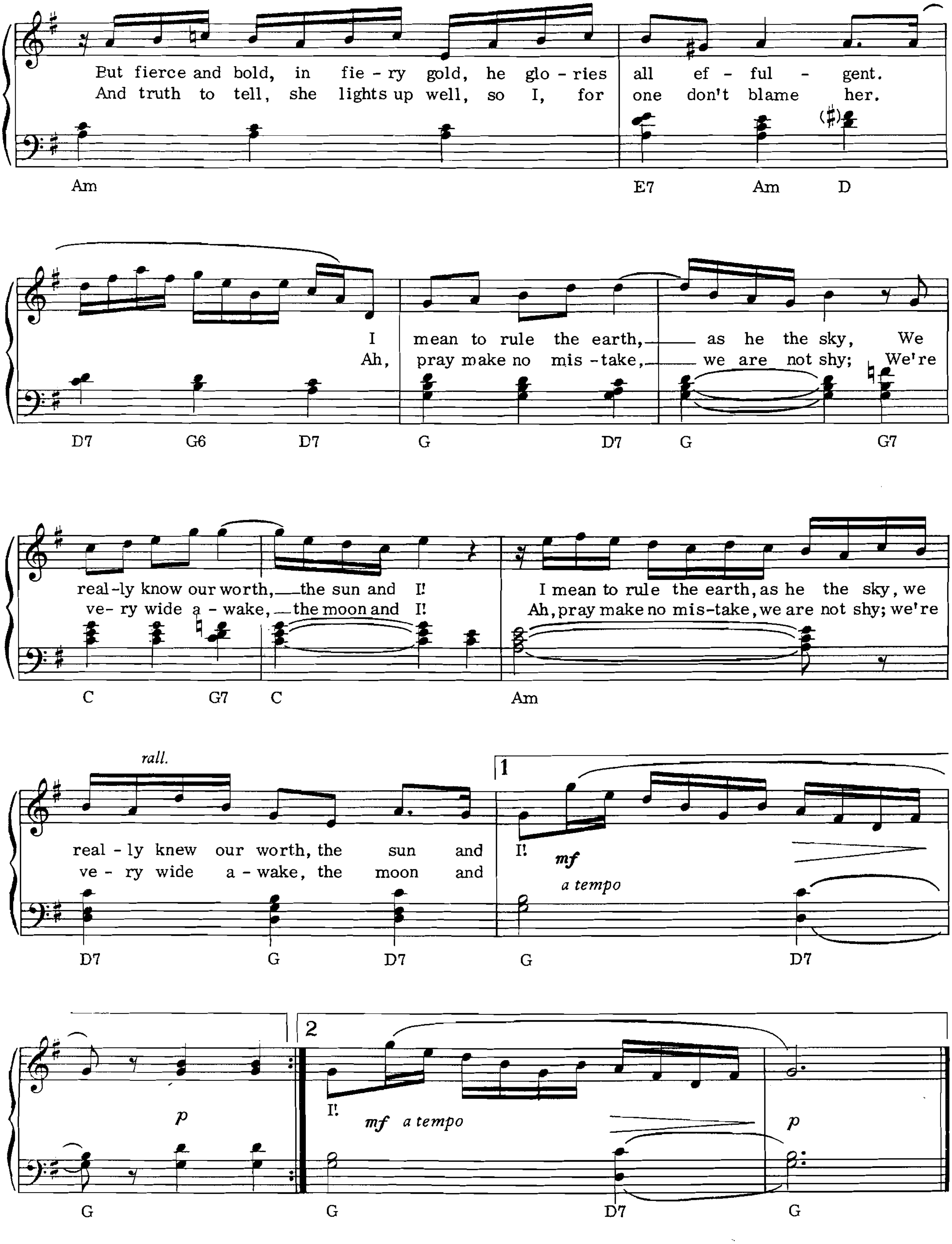
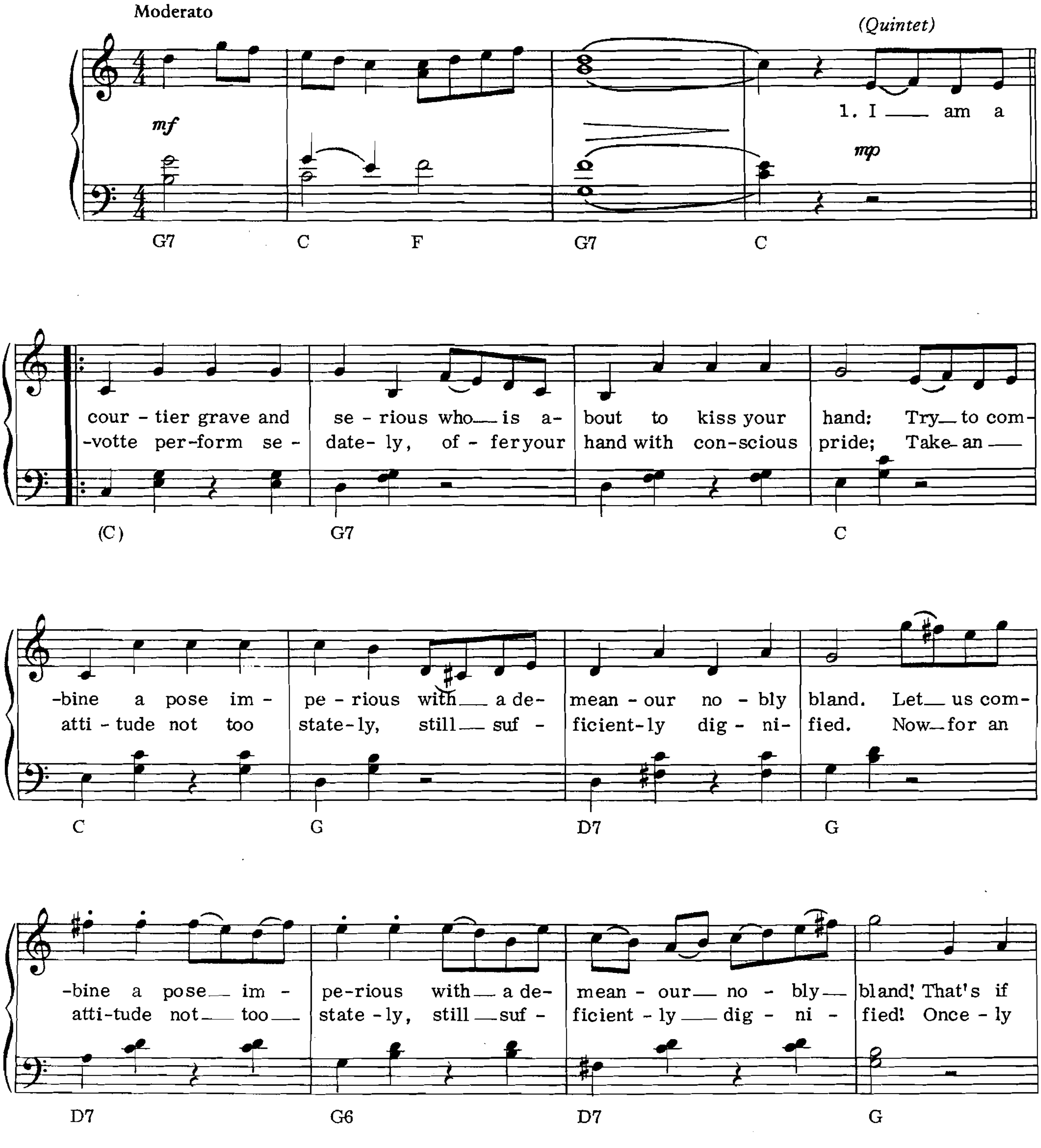

But fierce and bold, in fie - ry gold, he glo - ries all ef - ful - gent.
And truth to tell, she lights up well, so I, for one don't blame her.
Am
E7
Am
D
I mean to rule the earth, as he the sky, We
Ah, pray make no mis - take, we are not shy; We're
D7
G6
D7
G
D7
G
G7
real - ly know our worth, the sun and I!
ve - ry wide a - wake, the moon and I!
I mean to rule the earth, as he the sky, we
Ah, pray make no mis - take, we are not shy; we're
C
G7
C
Am
rall.
real - ly knew our worth, the sun and
ve - ry wide a - wake, the moon and
1
I!
mf
a tempo
D7
G
D7
G
D7
p
2
I!
mf
a tempo
p
G
G
D7
G

Gavotte

from The Gondoliers

By Gilbert and Sullivan
Arranged by Cyril Watters


Moderato
(Quintet)
mf
mp
G7 C F G7 C
1. I — am a
(C) G7 C
cour - tier grave and se - rious who — is a- bout to kiss your hand: Try — to com-
-votte per-form se - date- ly, of - fer your hand with con-scious pride; Take- an —
C G D7 G
-bine a pose im - pe - rious with — a de- mean - our no - bly bland. Let — us com-
atti - tude not too state-ly, still — suf - ficient-ly dig - ni- fied. Now — for an
D7 G6 D7 G
-bine a pose — im - pe-rious with — a de- mean - our — no - bly — bland! That's if
atti-tude not — too — state - ly, still — suf - ficient - ly — dig - ni - fied! Once - ly

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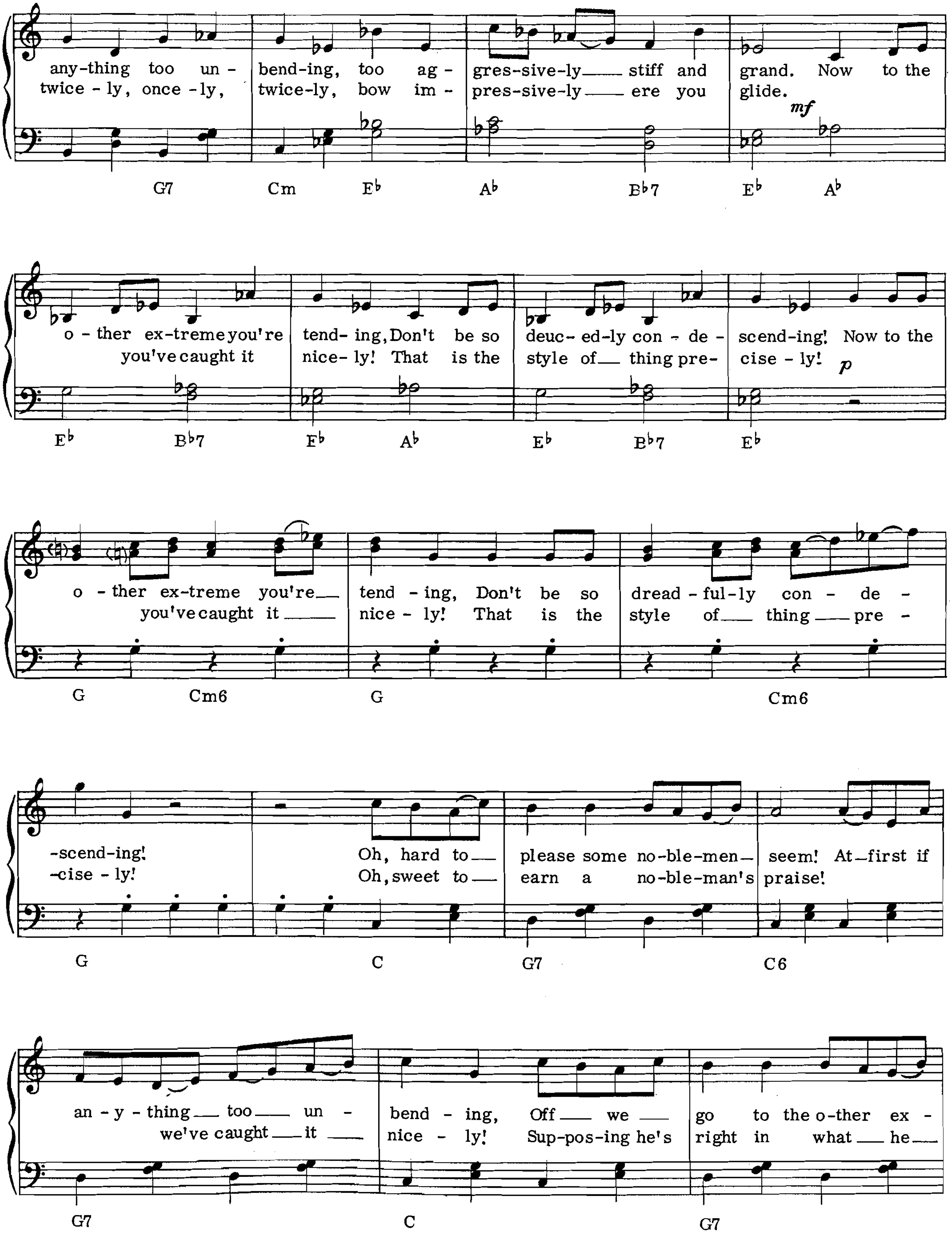
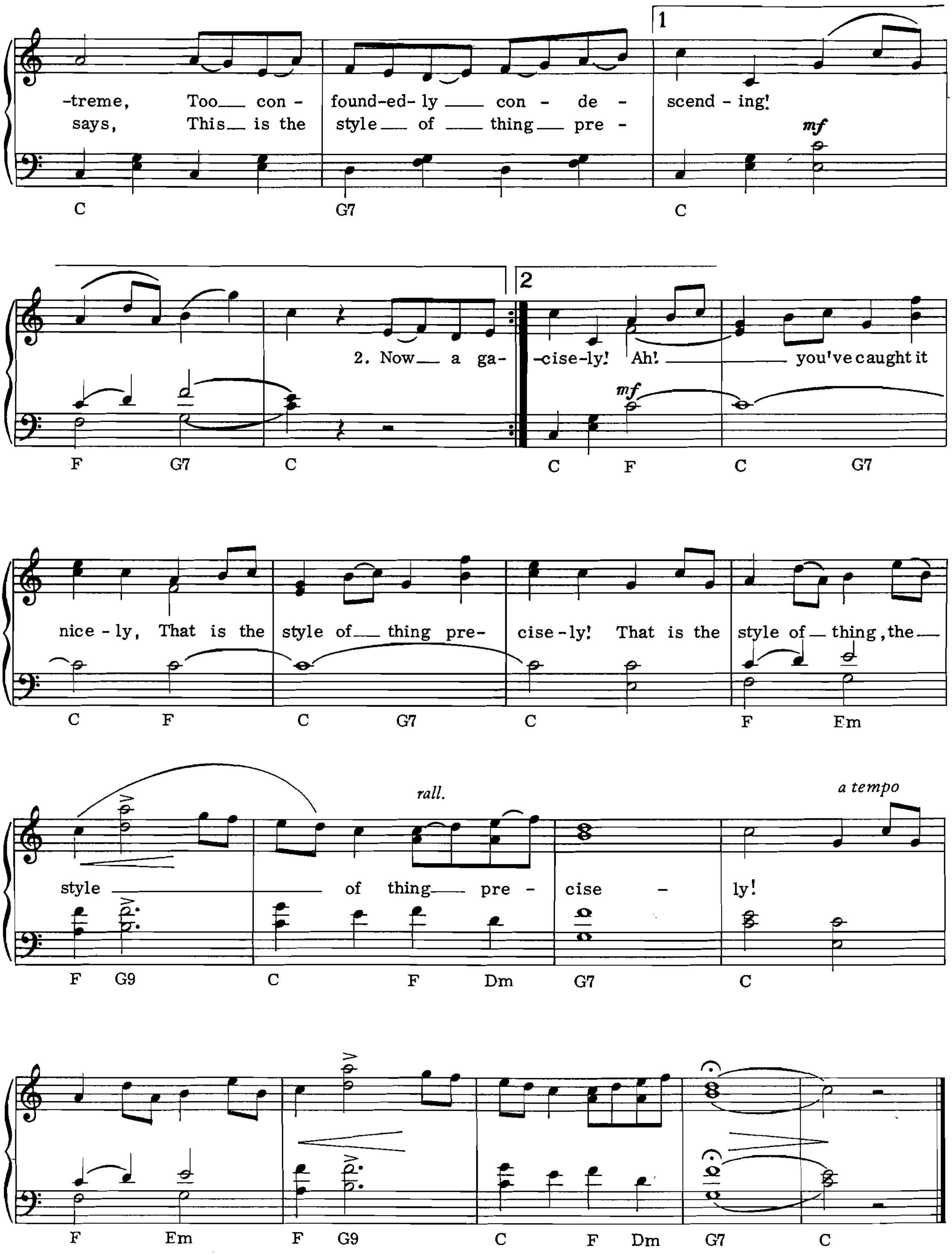
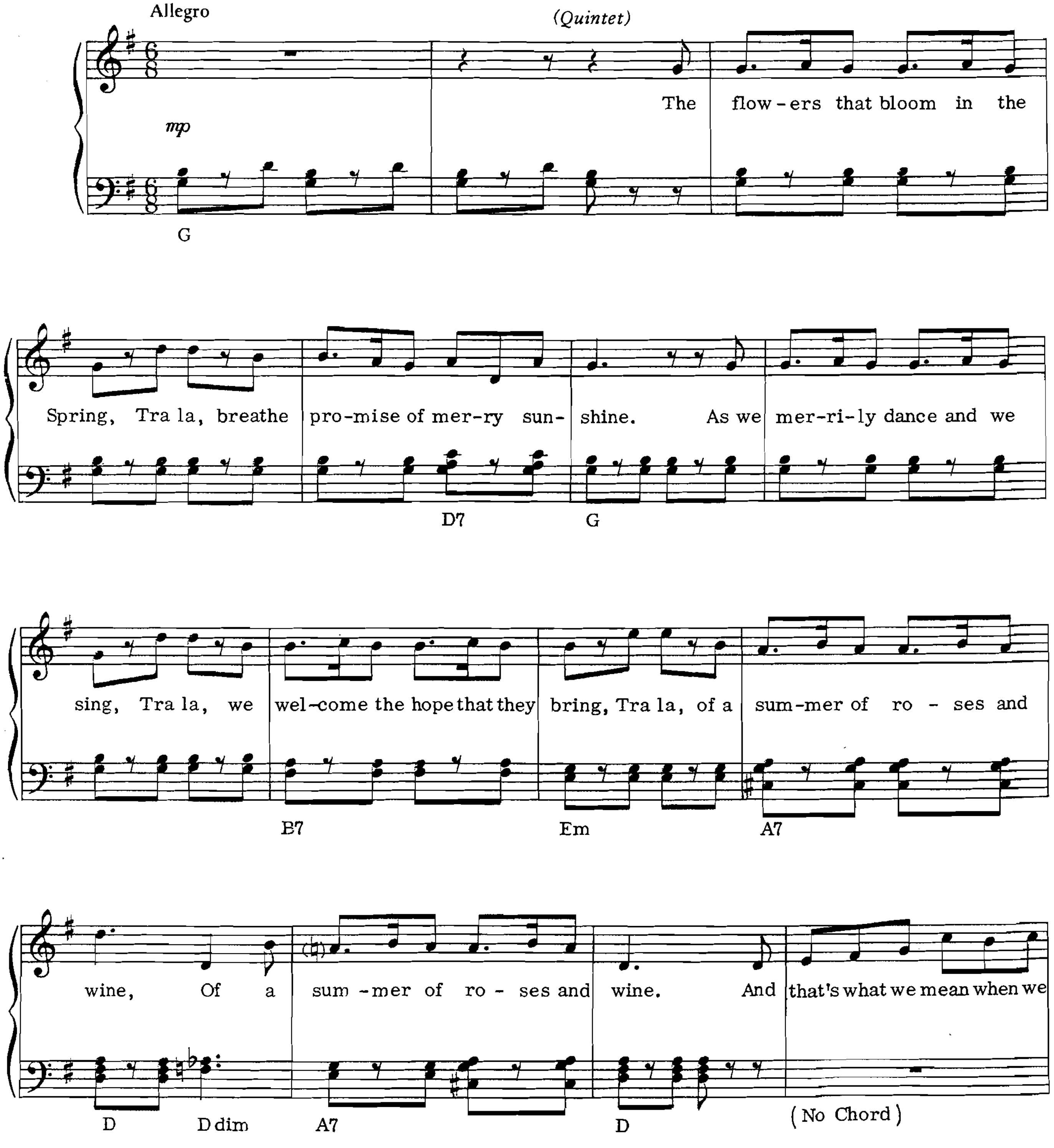

any-thing too un - bend-ing, too ag - gres-sive-ly stiff and grand. Now to the
twice - ly, once - ly, twice-ly, bow im - pres-sive-ly ere you glide.
mf
G7 Cm E♭ A♭ B♭7 E♭ A♭
o - ther ex-treme you're tend- ing, Don't be so deuc- ed-ly con - de - scend-ing! Now to the
you've caught it nice- ly! That is the style of thing pre- cise - ly!
p
E♭ B♭7 F♭ A♭ E♭ B♭7 E♭
o - ther ex-treme you're tend - ing, Don't be so dread - ful-ly con - de -
you've caught it nice - ly! That is the style of thing pre -
G Cm6 G Cm6
-scend-ing! Oh, hard to please some no-ble-men seem! At first if
-cise - ly! Oh, sweet to earn a no-ble-man's praise!
G C G7 C6
an - y - thing too un - bend - ing, Off we go to the o-ther ex -
we've caught it nice - ly! Sup-pos-ing he's right in what he
G7 C G7


1
2
-treme, Too con - found-ed-ly con - de - scend - ing!
says, This is the style of thing pre -
2. Now a ga-
-cise-ly! Ah! you've caught it
nice - ly, That is the style of thing pre-
cise - ly! That is the style of thing, the
style of thing pre - cise - ly!
mf
rall.
a tempo
C G7 C
F G7 C C F C G7
C F C G7 C F Em
F G9 C F Dm G7 C
F Em F G9 C F Dm G7 C

The Flowers That Bloom In The Spring

from The Mikado

By Gilbert and Sullivan
Arranged by Cyril Watters


Allegro
(Quintet)
mp
The flow-ers that bloom in the
G
Spring, Tra la, breathe pro-mise of mer-ry sun-shine. As we mer-ri-ly dance and we
D7
G
sing, Tra la, we wel-come the hope that they bring, Tra la, of a sum-mer of ro - ses and
B7
Em
A7
wine, Of a sum - mer of ro - ses and wine. And that's what we mean when we
D
D dim
A7
D
(No Chord)

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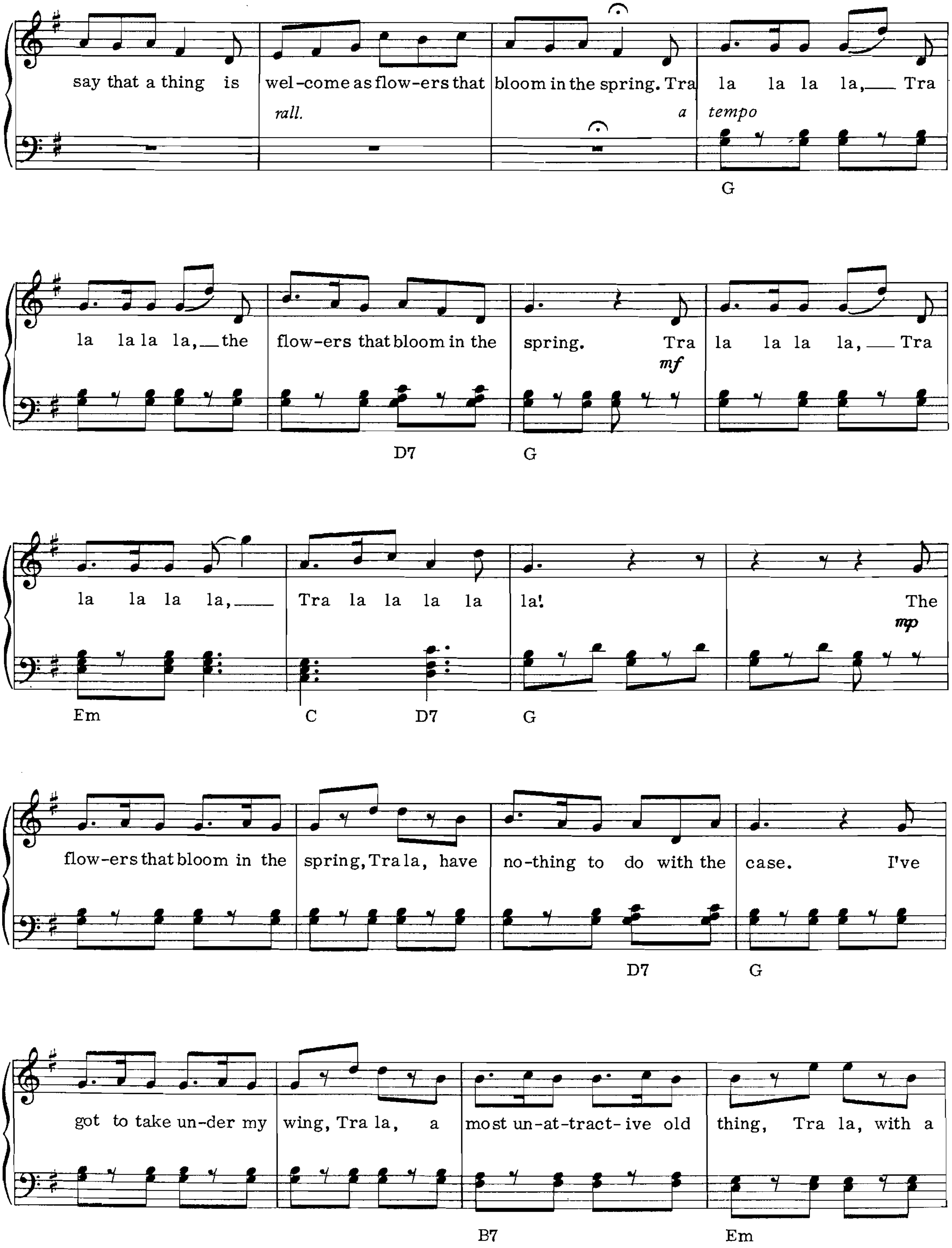
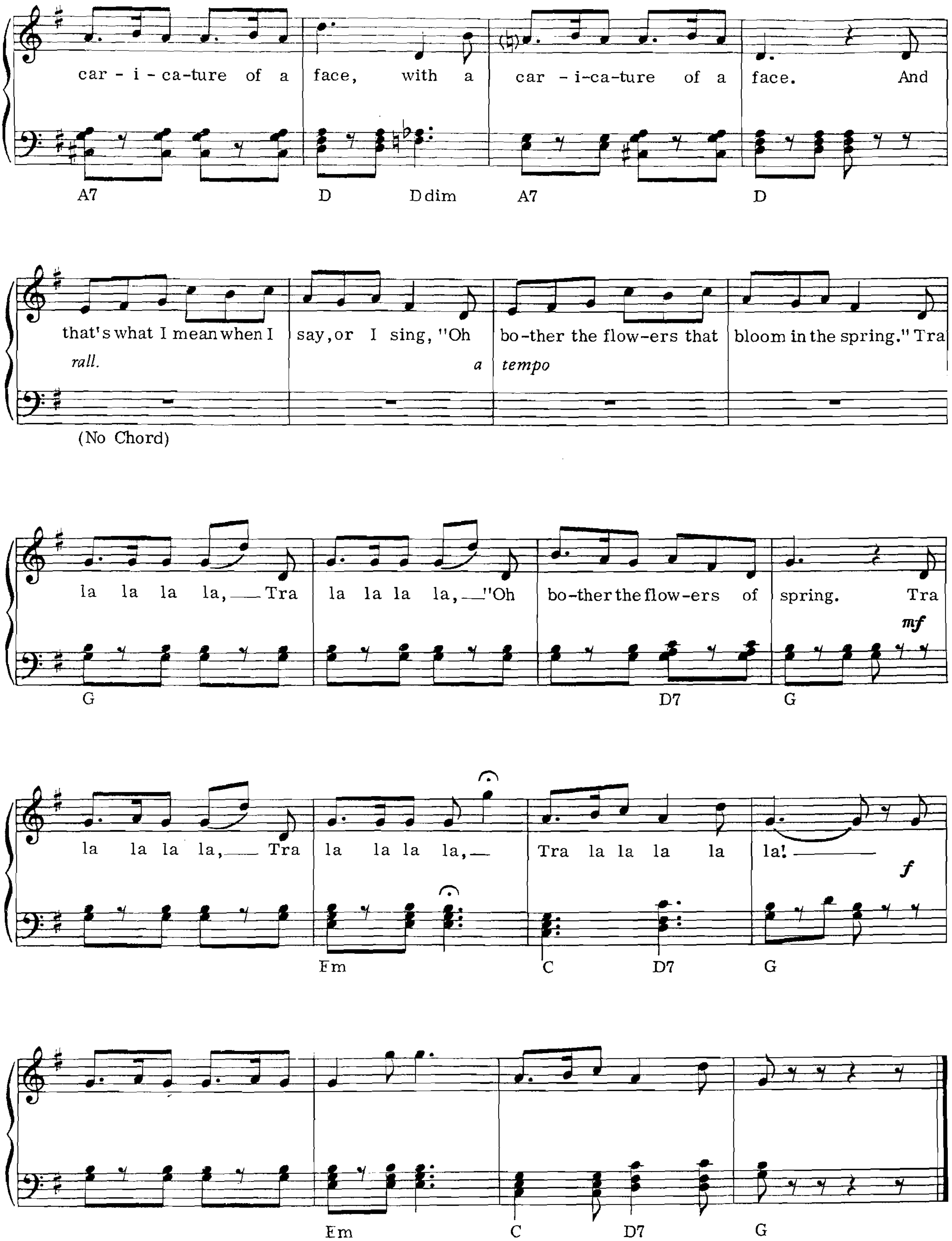
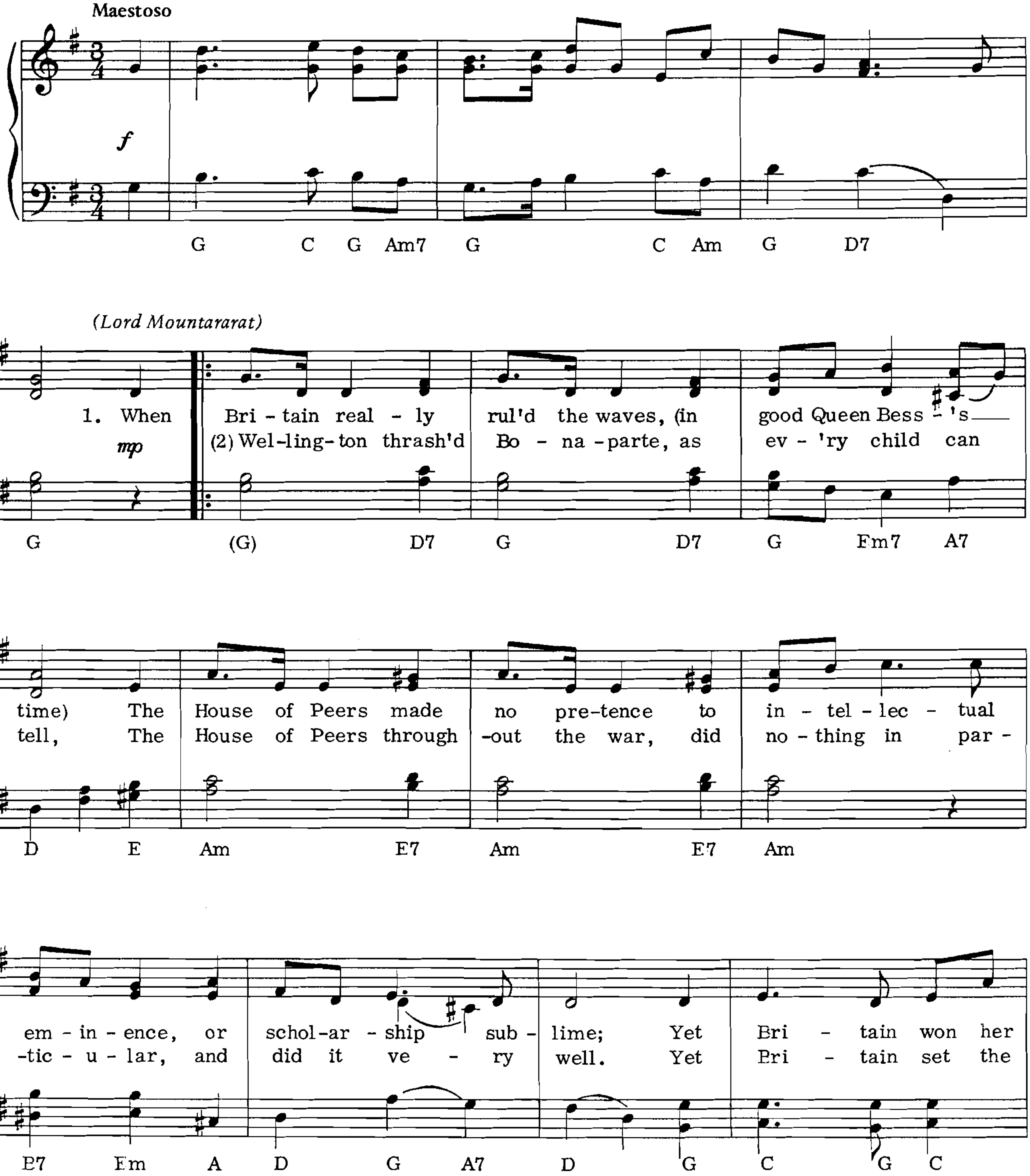

say that a thing is wel-come as flow-ers that bloom in the spring. Tra la la la la,— Tra
rall.
a tempo
G
la la la la,— the flow-ers that bloom in the spring. Tra la la la la,— Tra
mf
D7
G
la la la la,— Tra la la la la la!
The
mp
Em
C
D7
G
flow-ers that bloom in the spring, Tra la, have no-thing to do with the case. I've
D7
G
got to take un-der my wing, Tra la, a most un-at-tract-ive old thing, Tra la, with a
B7
Em


car - i - ca-ture of a face, with a car - i-ca-ture of a face. And
A7 D Ddim A7 D
that's what I mean when I say, or I sing, "Oh bo-ther the flow-ers that bloom in the spring." Tra
rall. a tempo
(No Chord)
la la la la, Tra la la la la, "Oh bo-ther the flow-ers of spring. Tra
mf
G D7 G
la la la la, Tra la la la la, Tra la la la la la!
f
Em C D7 G
Em C D7 G

When Britain Really Ruled The Waves

from Iolanthe

By Gilbert and Sullivan
Arranged by Cyril Watters


Maestoso
f
G C G Am7 G C Am G D7
(Lord Mountararat)
mp
G (G) D7 G D7 G Fm7 A7
1. When Bri - tain real - ly rul'd the waves, (in good Queen Bess - 's time) The House of Peers made no pre-tence to in - tel - lec - tual em - in - ence, or schol-ar - ship sub - lime; Yet Bri - tain won her
(2) Wel-ling-ton thrash'd Bo - na -parte, as ev - 'ry child can tell, The House of Peers through -out the war, did no - thing in par - -tic - u - lar, and did it ve - ry well. Yet Bri - tain set the
D E Am E7 Am E7 Am
E7 Em A D G A7 D G C G C

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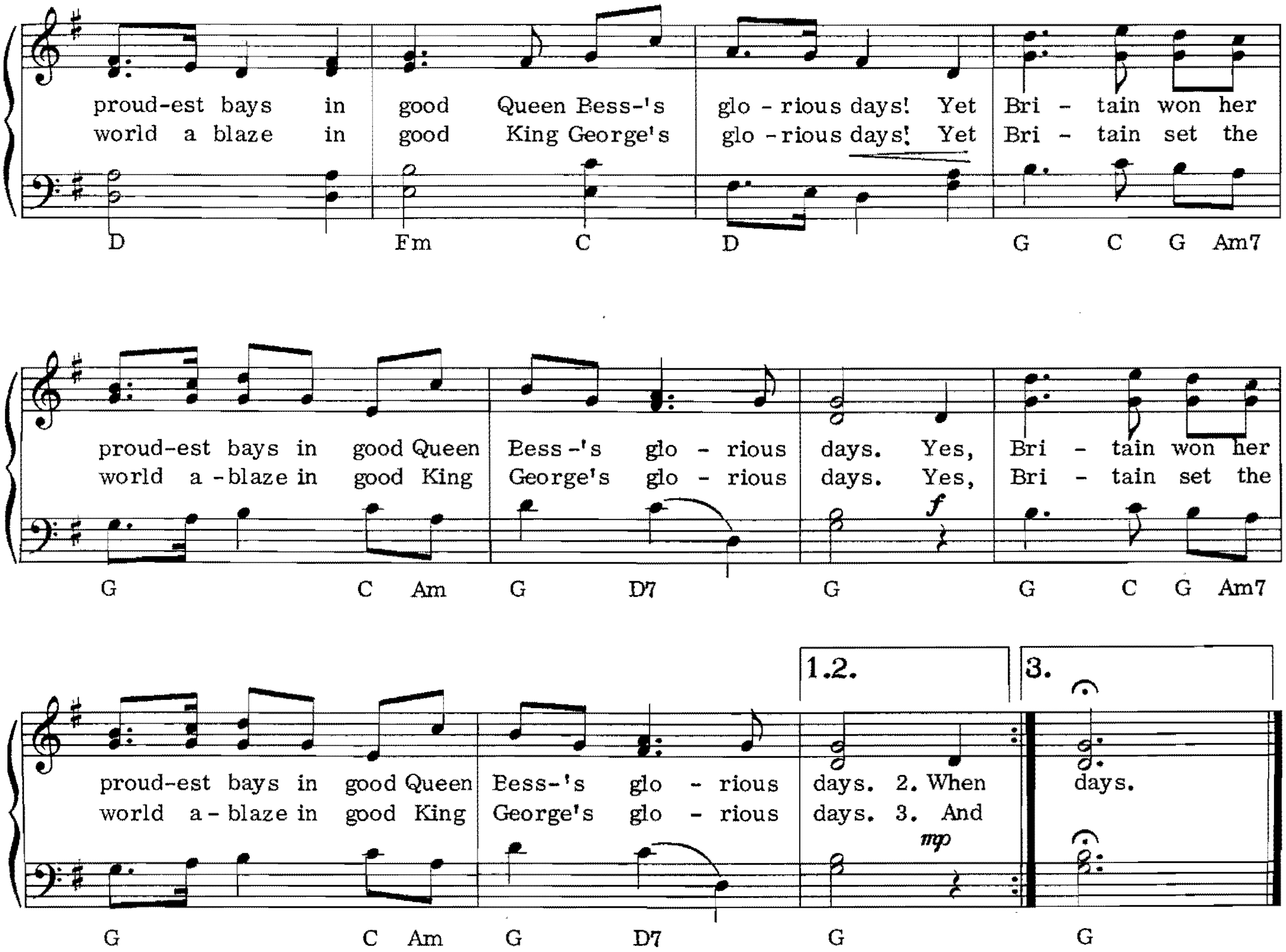
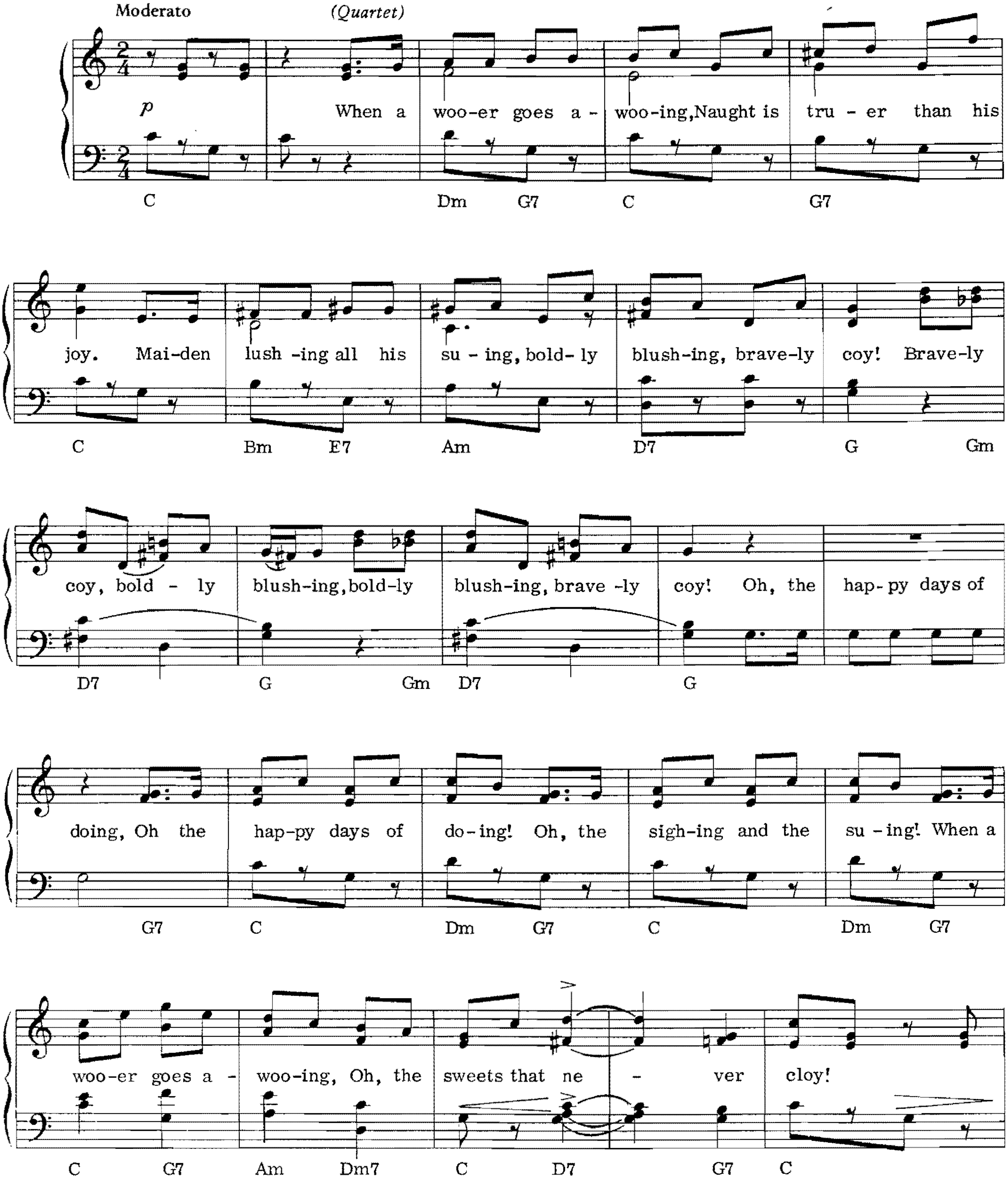

proud-est bays in good Queen Bess-'s glo - rious days! Yet Bri - tain won her
world a blaze in good King George's glo - rious days! Yet Bri - tain set the
D Fm C D G C G Am7
proud-est bays in good Queen Bess-'s glo - rious days. Yes, Bri - tain won her
world a-blaze in good King George's glo - rious days. Yes, Bri - tain set the
f
G C Am G D7 G G C G Am7
1.2.
3.
proud-est bays in good Queen Bess-'s glo - rious days. 2. When days.
world a-blaze in good King George's glo - rious days. 3. And
mp
G C Am G D7 G G

3. And while the House of Peers withholds
Its legislative hand,
And noble statesmen do not itch
To interfere with matters which
They do not understand;
As bright will shine Great Britain's rays
As in King George's glorious days!

When A Wooer Goes A-Wooing

from The Yeoman Of The Guard

By Gilbert and Sullivan
Arranged by Cyril Watters


Moderato
(Quartet)
p
When a woo-er goes a - woo-ing, Naught is tru - er than his
C Dm G7 C G7
joy. Mai-den lush -ing all his su - ing, bold- ly blush-ing, brave-ly coy! Brave-ly
C Bm E7 Am D7 G Gm
coy, bold - ly blush-ing, bold-ly blush-ing, brave -ly coy! Oh, the hap- py days of
D7 G Gm D7 G
doing, Oh the hap-py days of do-ing! Oh, the sigh-ing and the su - ing! When a
G7 C Dm G7 C Dm G7
woo-er goes a - woo-ing, Oh, the sweets that ne - ver cloy!
C G7 Am Dm7 C D7 G7 C

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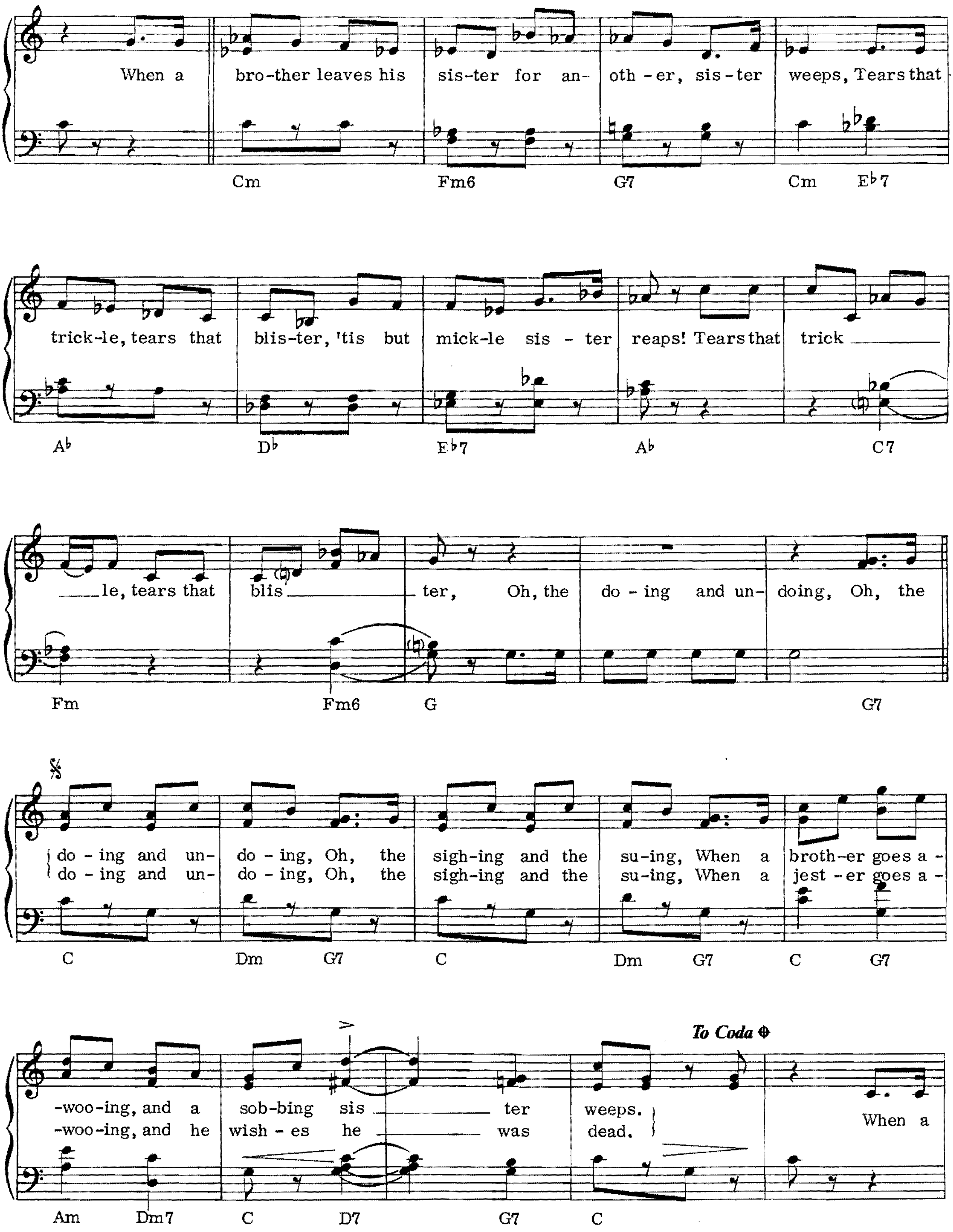
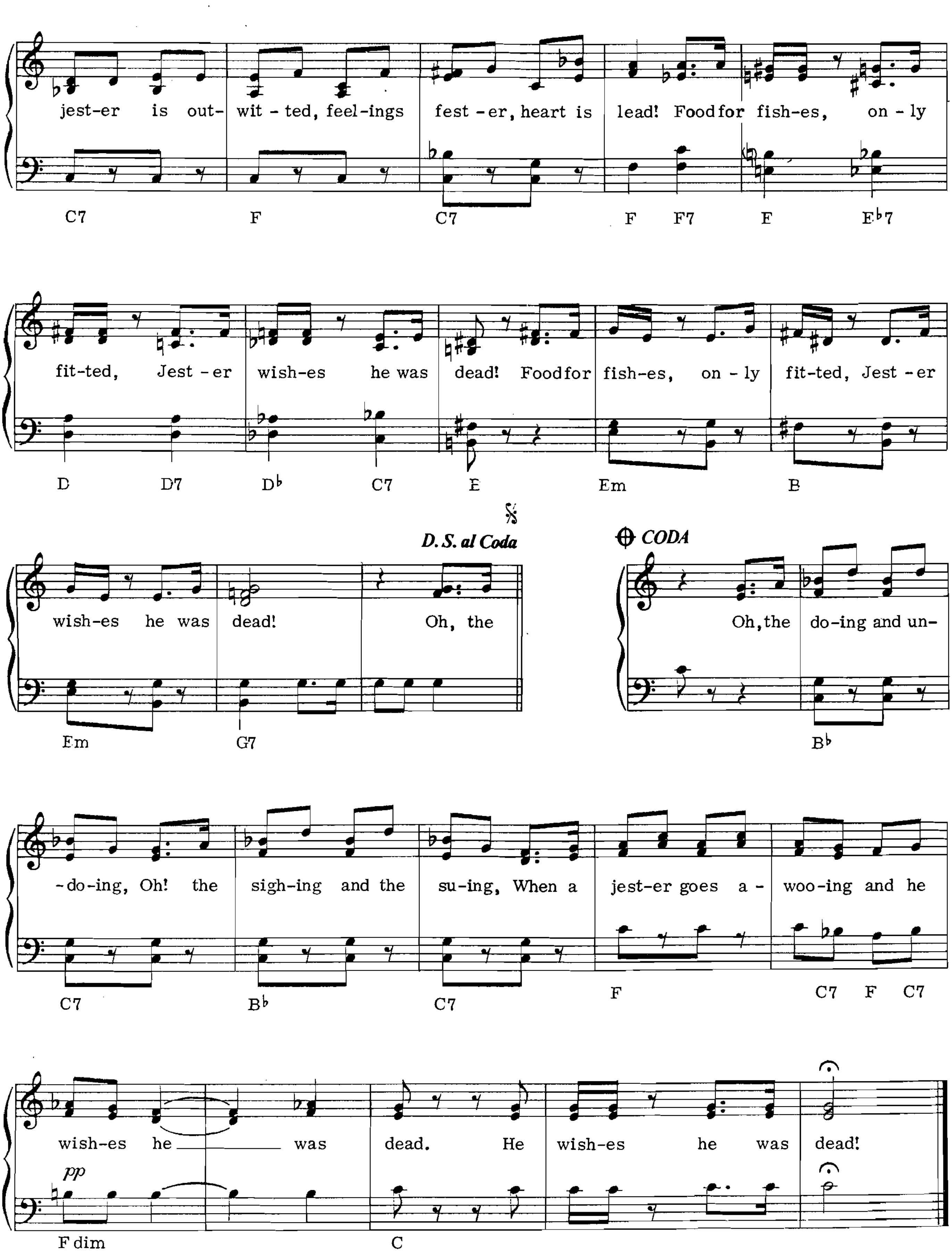
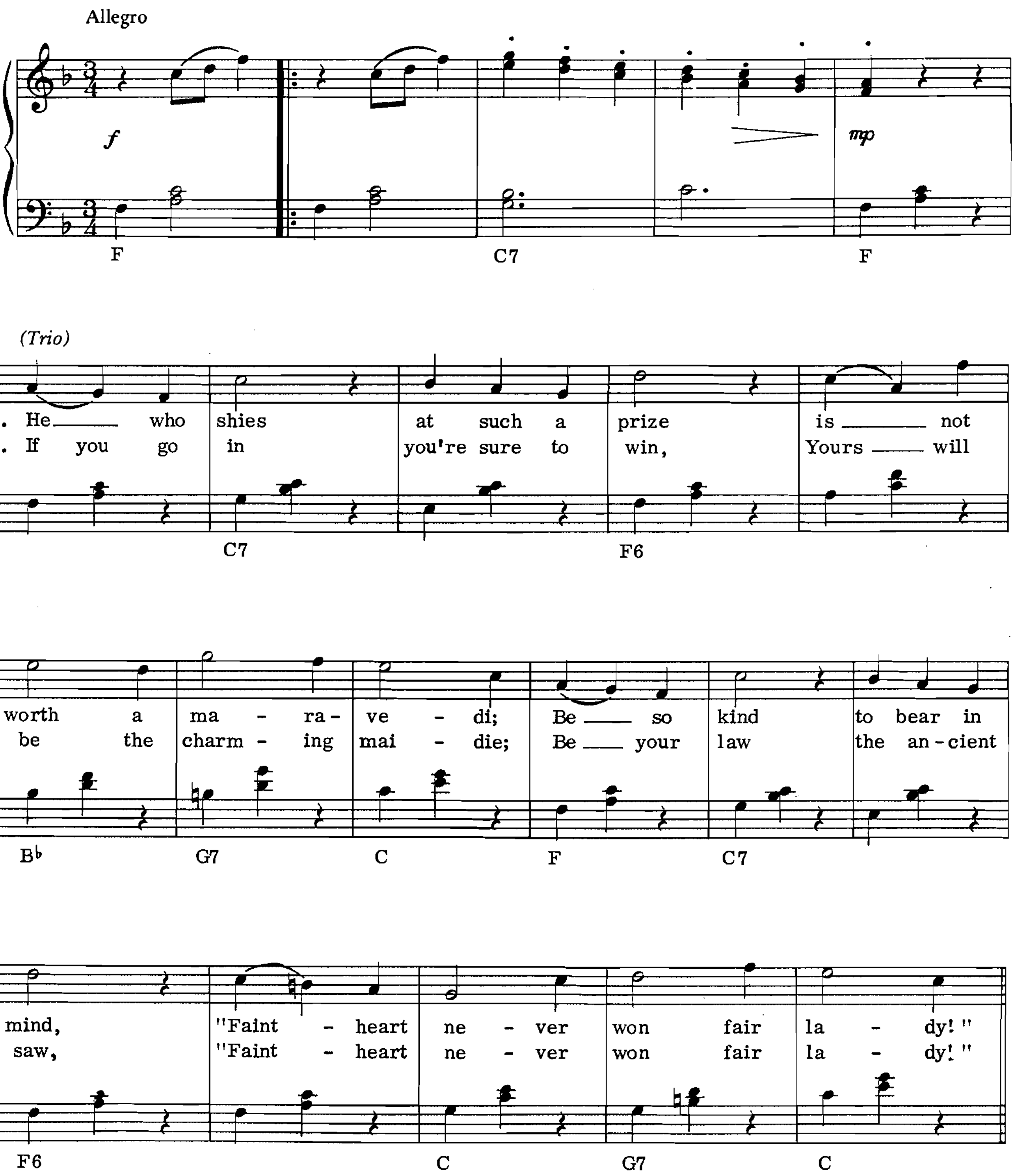

When a bro-ther leaves his sis-ter for an- oth-er, sis-ter weeps, Tears that
Cm Fm6 G7 Cm E♭7
trick-le, tears that blis-ter, 'tis but mick-le sis - ter reaps! Tears that trick
A♭ D♭ E♭7 A♭ C7
le, tears that blis ter, Oh, the do - ing and un- doing, Oh, the
Fm Fm6 G G7
𝄋
do - ing and un- do - ing, Oh, the sigh-ing and the su-ing, When a broth-er goes a -
do - ing and un- do - ing, Oh, the sigh-ing and the su-ing, When a jest - er goes a -
C Dm G7 C Dm G7 C G7
To Coda ⊕
-woo-ing, and a sob-bing sis ter weeps.
-woo-ing, and he wish - es he was dead.
When a
Am Dm7 C D7 G7 C


jest-er is out- wit - ted, feel-ings fest - er, heart is lead! Food for fish-es, on - ly
C7 F C7 F F7 F E♭7
fit-ted, Jest - er wish-es he was dead! Food for fish-es, on - ly fit-ted, Jest - er
D D7 D♭ C7 E Em B
D. S. al Coda
wish-es he was dead! Oh, the
Em G7
CODA
Oh, the do-ing and un-
B♭
- do-ing, Oh! the sigh-ing and the su-ing, When a jest-er goes a - woo-ing and he
C7 B♭ C7 F C7 F C7
wish-es he was dead. He wish-es he was dead!
pp
F dim C

Nothing Venture, Nothing Win

from Iolanthe

By Gilbert and Sullivan
Arranged by Cyril Watters


Allegro
f
mp
F
C7
F
(Trio)
1. He who shies at such a prize is not worth a ma - ra - ve - di; Be so kind to bear in mind, "Faint - heart ne - ver won fair la - dy!"
2. If you go in you're sure to win, Yours will be the charm - ing mai - die; Be your law the an - cient saw, "Faint - heart ne - ver won fair la - dy!"
C7
F6
B♭
G7
C
F
C7
F6
C
G7
C

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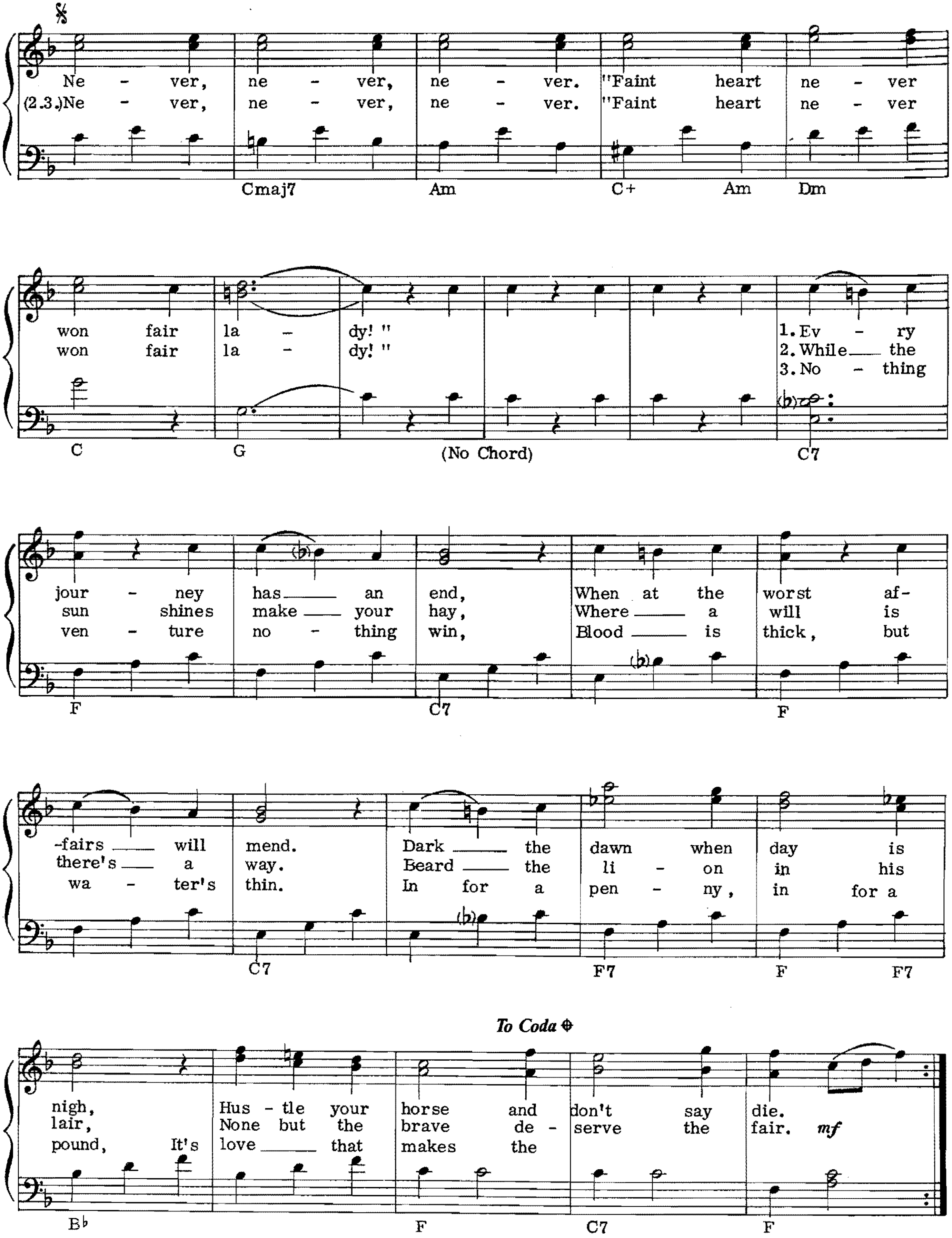
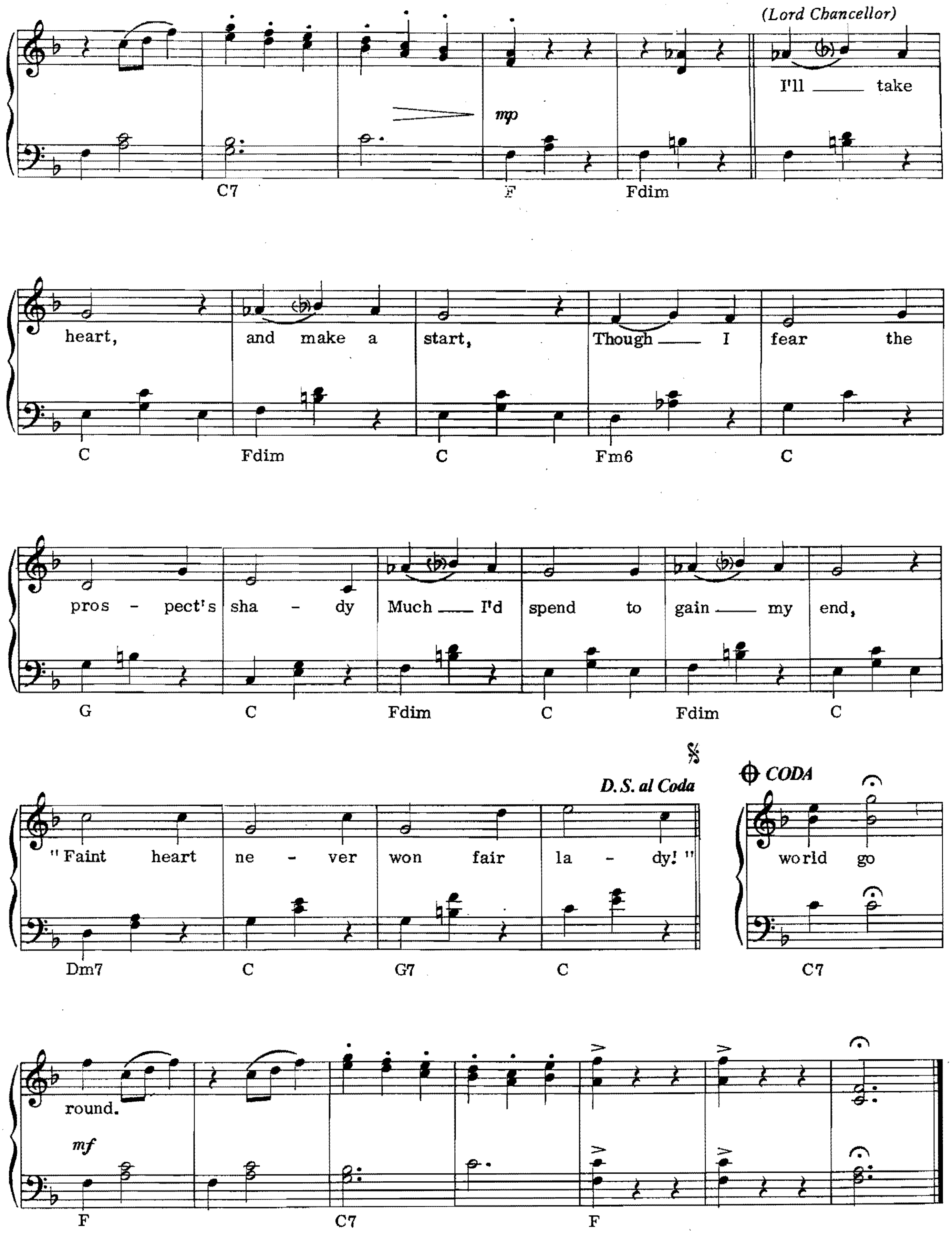

Ne - ver, ne - ver, ne - ver. "Faint heart ne - ver
(2.3.)Ne - ver, ne - ver, ne - ver. "Faint heart ne - ver
Cmaj7 Am C+ Am Dm
won fair la - dy!"
won fair la - dy!"
1. Ev - ry
2. While the
3. No - thing
C G (No Chord) C7
jour - ney has an end, When at the worst af-
sun shines make your hay, Where a will is
ven - ture no - thing win, Blood is thick, but
F C7 F
-fairs will mend. Dark the dawn when day is
there's a way. Beard the li - on in his
wa - ter's thin. In for a pen - ny, in for a
C7 F7 F F7
To Coda ⊕
nigh, Hus - tle your horse and don't say die.
lair, None but the brave de - serve the fair. mf
pound, It's love that makes the
B♭ F C7 F

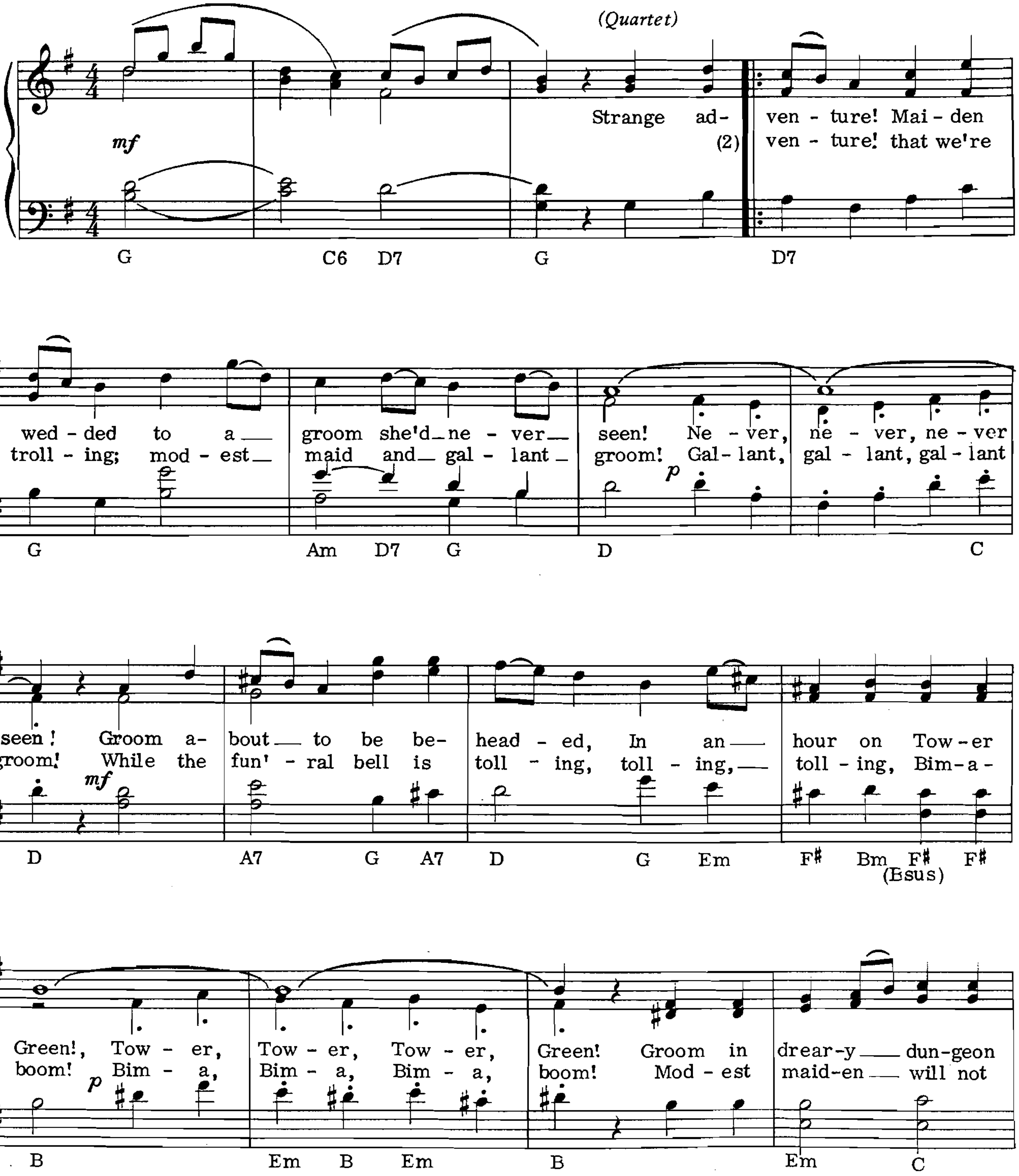

(Lord Chancellor)
mp
C7
F
Fdim
I'll take heart, and make a start, Though I fear the prospect's shady
C
Fdim
C
Fm6
C
G
C
Much I'd spend to gain my end,
Fdim
C
Fdim
C
D.S. al Coda
"Faint heart never won fair lady!"
Dm7
C
G7
C
CODA
world go round.
C7
mf
F
C7
F

Strange Adventure

from The Yeoman Of The Guard

By Gilbert and Sullivan
Arranged by Cyril Watters

Tempo di Gavotte


mf
(Quartet)
Strange ad- (2)
ven - ture! Mai - den
ven - ture! that we're
wed - ded to a groom she'd ne - ver seen! Ne - ver, ne - ver, ne - ver
troll - ing; mod - est maid and gal - lant groom! Gal - lant, gal - lant, gal - lant
p
seen! Groom a- bout to be be- head - ed, In an hour on Tow - er
groom! While the fun' - ral bell is toll - ing, toll - ing, toll - ing, Bim - a -
mf
Green!, Tow - er, Tow - er, Tow - er, Green! Groom in drear - y dun - geon
boom! Bim - a, Bim - a, Bim - a, boom! Mod - est maid - en will not
p
G
C6
D7
G
D7
G
Am
D7
G
D
C
D
A7
G
A7
D
G
Em
F♯
Bm
F♯ (Esus)
F♯
B
Em
B
Em
B
Em
C

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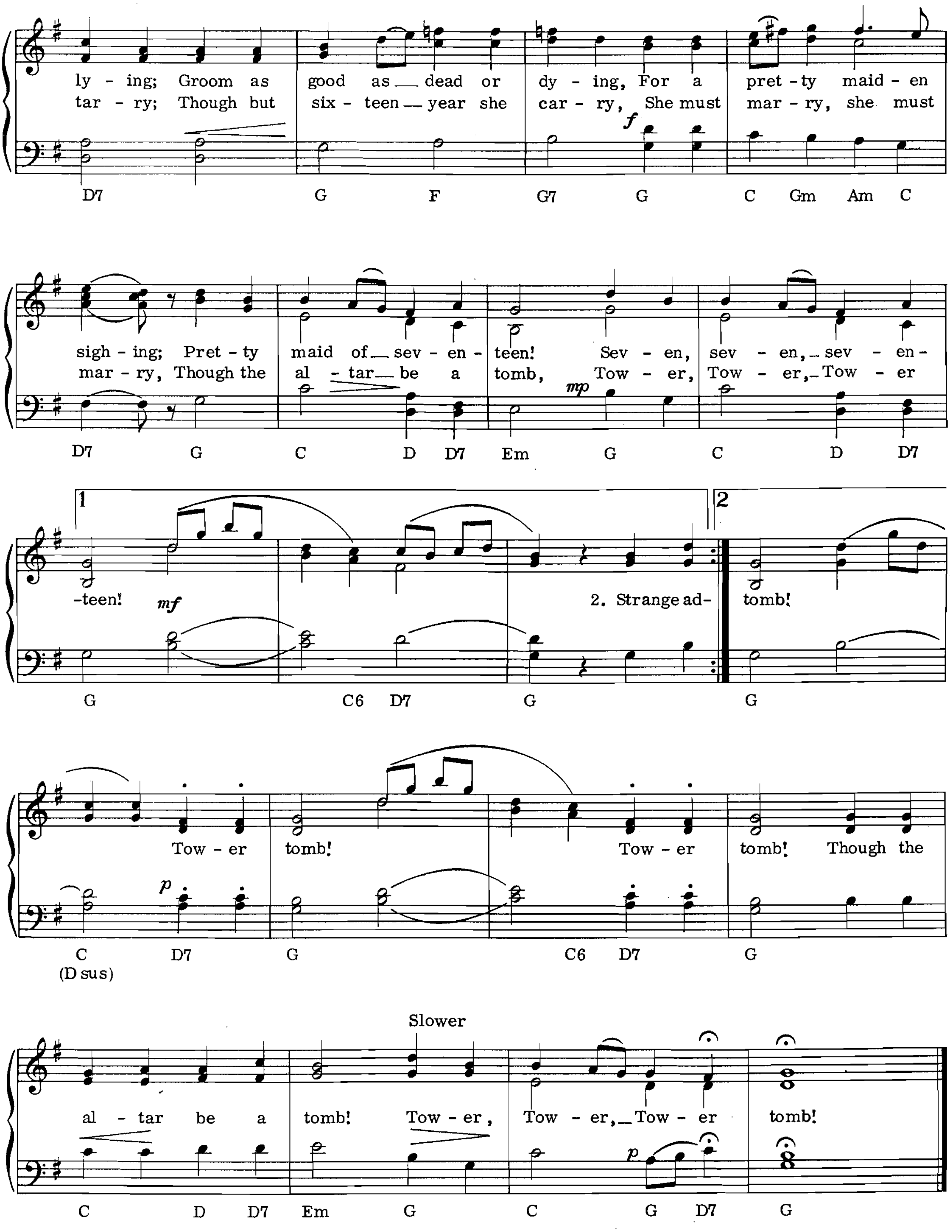
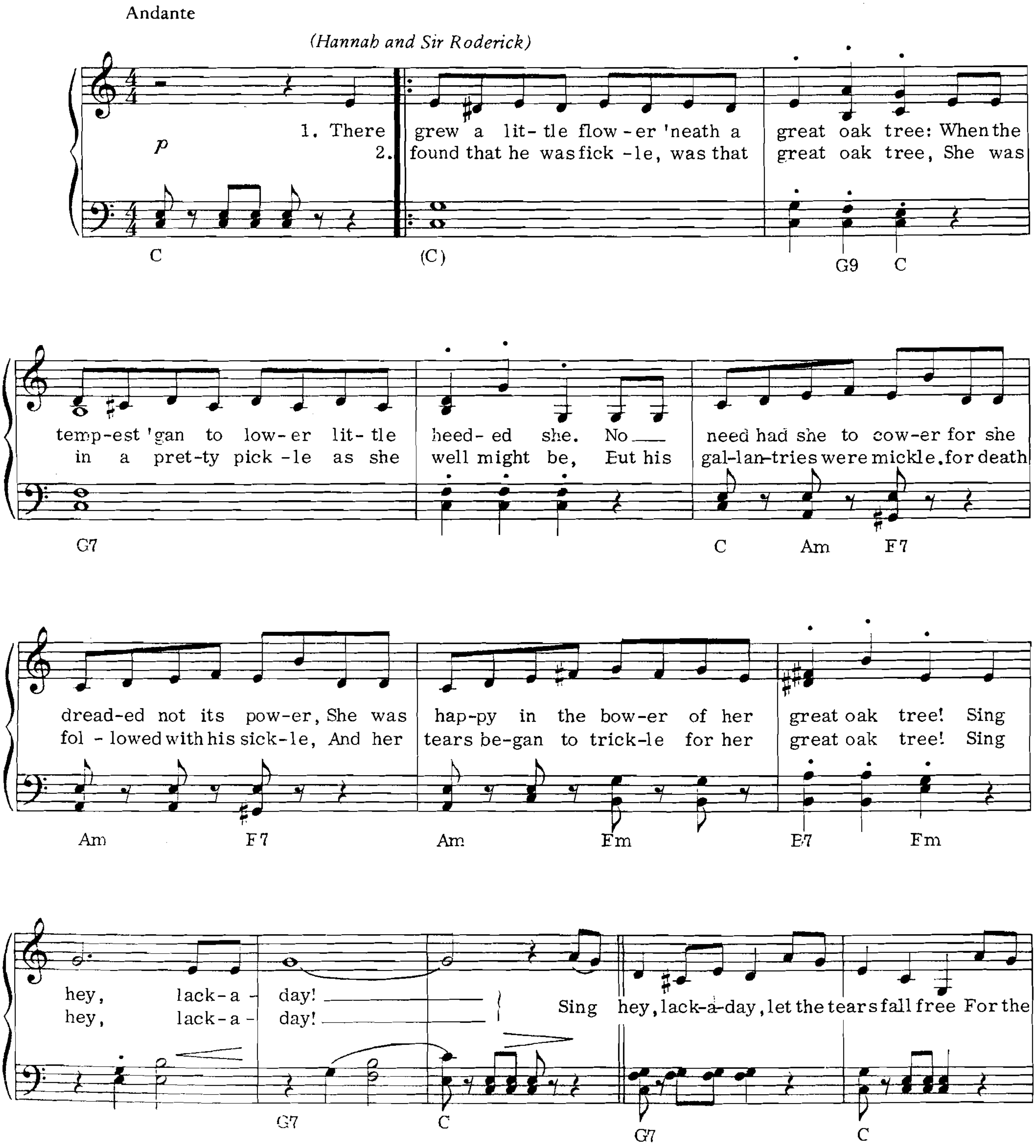

ly - ing; Groom as good as dead or dy - ing, For a pret - ty maid - en
tar - ry; Though but six - teen year she car - ry, She must mar - ry, she must
f
D7 G F G7 G C Gm Am C
sigh - ing; Pret - ty maid of sev - en - teen! Sev - en, sev - en, sev - en -
mar - ry, Though the al - tar be a tomb, Tow - er, Tow - er, Tow - er
mp
D7 G C D D7 Em G C D D7
1
-teen!
mf
2. Strange ad-
2
tomb!
G C6 D7 G G
Tow - er tomb! Tow - er tomb! Though the
p
C (D sus) D7 G C6 D7 G
Slower
al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!
p
C D D7 Em G C G D7 G

There Grew A Little Flower

from Ruddigore

By Gilbert and Sullivan
Arranged by Cyril Watters


Andante
(Hannah and Sir Roderick)
p
1. There grew a lit- tle flow - er 'neath a great oak tree: When the temp-est 'gan to low- er lit- tle heed- ed she. No need had she to cow-er for she dread-ed not its pow-er, She was hap-py in the bow-er of her great oak tree! Sing hey, lack-a - day!
2. found that he was fick - le, was that great oak tree, She was in a pret-ty pick - le as she well might be, But his gal-lan-tries were mickle, for death fol - lowed with his sick-le, And her tears be-gan to trick-le for her great oak tree! Sing hey, lack-a - day!
Sing hey, lack-a-day, let the tears fall free For the
C
(C)
G9
C
G7
C
Am
F7
Am
F7
Am
Fm
E7
Fm
G7
C
G7
C

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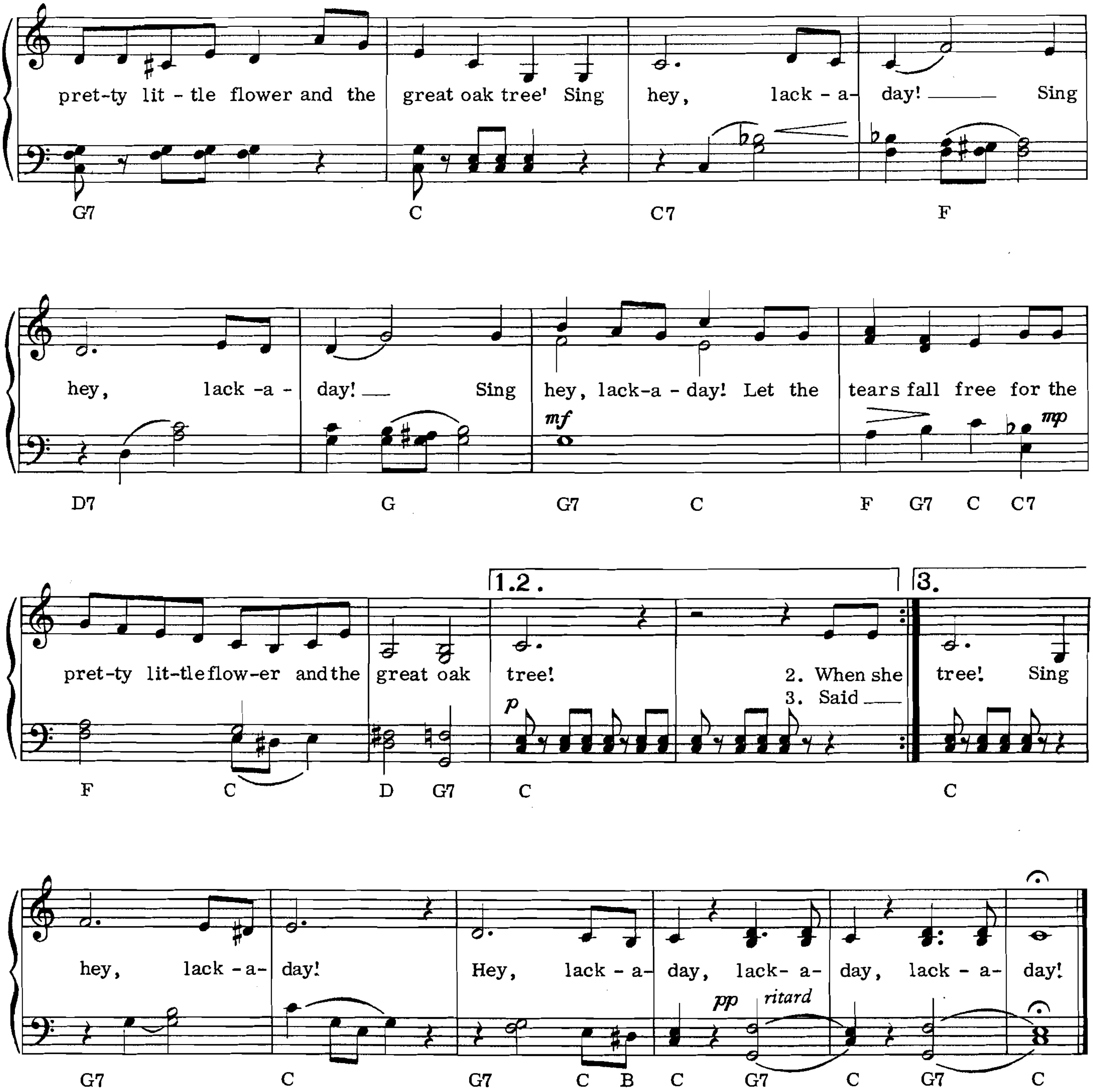
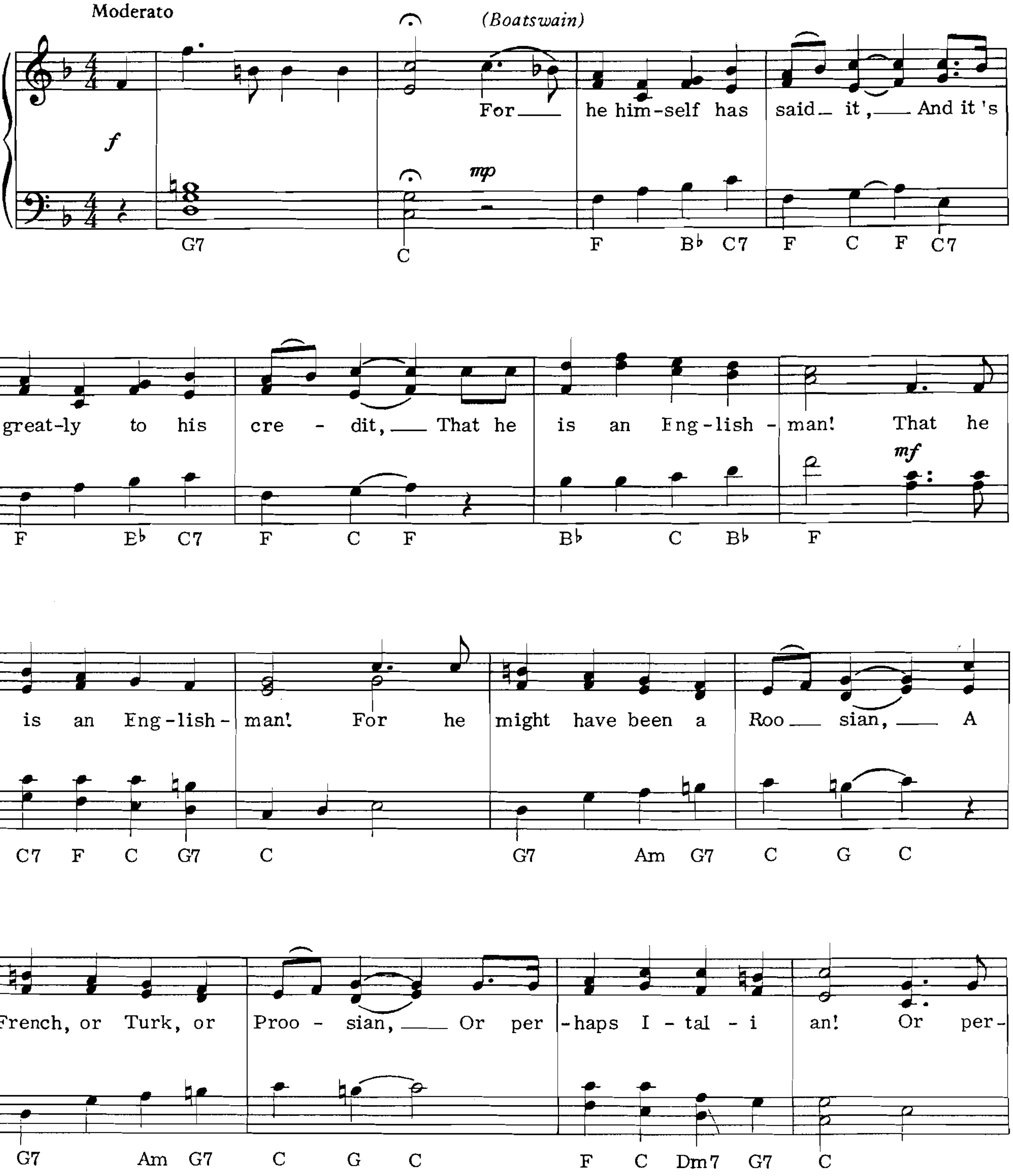

pret-ty lit - tle flower and the great oak tree' Sing hey, lack - a- day! Sing
G7 C C7 F
hey, lack -a - day! Sing hey, lack-a - day! Let the tears fall free for the
mf mp
D7 G G7 C F G7 C C7
pret-ty lit-tle flow-er and the great oak tree!
1.2. 3.
2. When she
3. Said
tree! Sing
p
F C D G7 C C
hey, lack - a- day! Hey, lack - a- day, lack- a- day, lack - a- day!
pp ritard
G7 C G7 C B C G7 C G7 C

3. Said she " He loved me never, did that great oak tree,
But I'm neither rich nor clever, and so why should he ?
But though fate our fortunes sever, to be constant
I'll endeavour,
Aye, for ever and for ever, to my great oak tree'
Sing hey, lack-a-day' etc.

He Is An Englishman

from H.M.S. Pinafore

By Gilbert and Sullivan
Arranged by Cyril Watters


Moderato
(Boatswain)
f
mp
mf
For he him-self has said it, And it's great-ly to his cre-dit, That he is an Eng-lish-man! That he is an Eng-lish-man! For he might have been a Roo-sian, A French, or Turk, or Proo-sian, Or per-haps I-tal-i-an! Or per-
G7 C F B♭ C7 F C F C7
F E♭ C7 F C F B♭ C B♭ F
C7 F C G7 C G7 Am G7 C G C
G7 Am G7 C G C F C Dm7 G7 C

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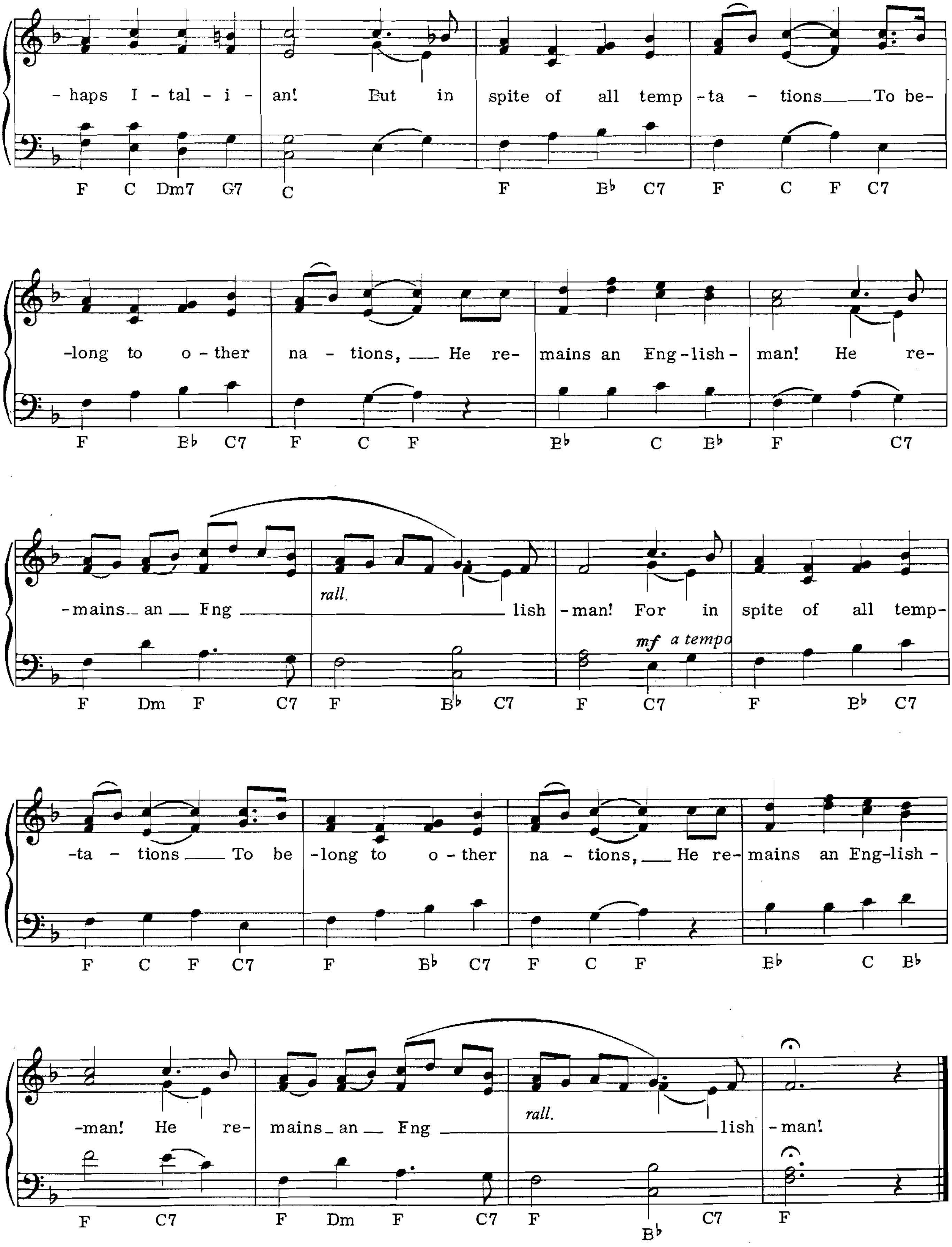
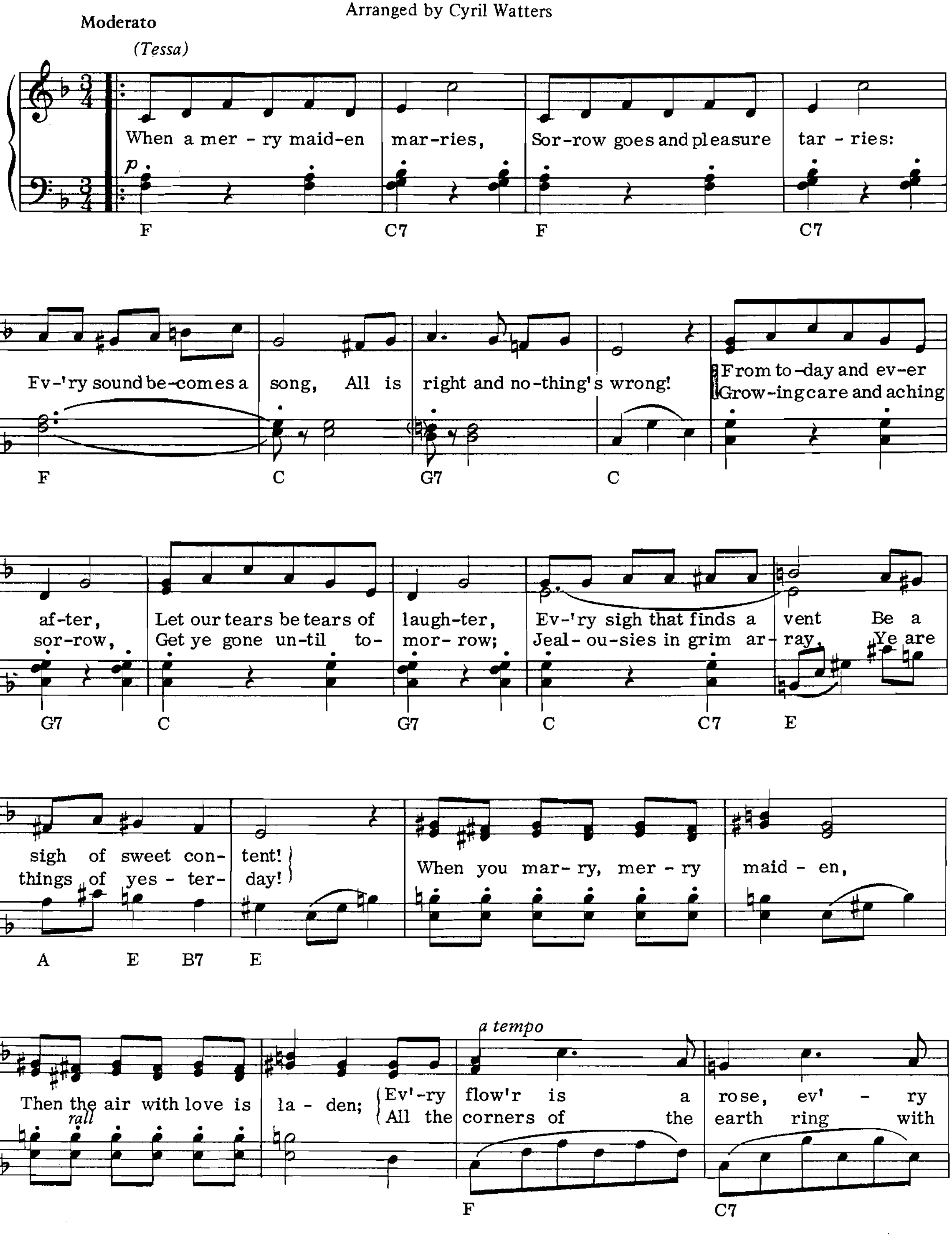

-haps I-tal-i-an! But in spite of all temp-ta-tions To be-
F C Dm7 G7 C F B♭ C7 F C F C7
-long to o-ther na-tions, He re-mains an Eng-lish-man! He re-
F B♭ C7 F C F B♭ C B♭ F C7
-mains an Eng lish-man! For in spite of all temp-
rall.
mf a tempo
F Dm F C7 F B♭ C7 F C7 F B♭ C7
-ta-tions To be-long to o-ther na-tions, He re-mains an Eng-lish-
F C F C7 F B♭ C7 F C F B♭ C B♭
-man! He re-mains an Eng lish-man!
rall.
F C7 F Dm F C7 F B♭ C7 F

When A Merry Maiden Marries

from The Gondoliers

By Gilbert and Sullivan
Arranged by Cyril Watters


Moderato
(Tessa)
p
When a mer - ry maid-en mar-ries, Sor-row goes and pleasure tar - ries:
F C7 F C7
Ev-'ry sound be-comes a song, All is right and no-thing's wrong!
F C G7 C
From to-day and ev-er af-ter, Let our tears be tears of laugh-ter, Ev-'ry sigh that finds a vent Be a sigh of sweet con-tent!
Grow-ing care and aching sor-row, Get ye gone un-til to-mor-row; Jeal-ou-sies in grim ar-ray, Ye are things of yes-ter-day!
G7 C G7 C C7 E
A E B7 E
When you mar-ry, mer - ry maid - en,
Then the air with love is la - den;
rall
Ev'-ry flow'r is a rose, ev' - ry
All the corners of the earth ring with
a tempo
F C7

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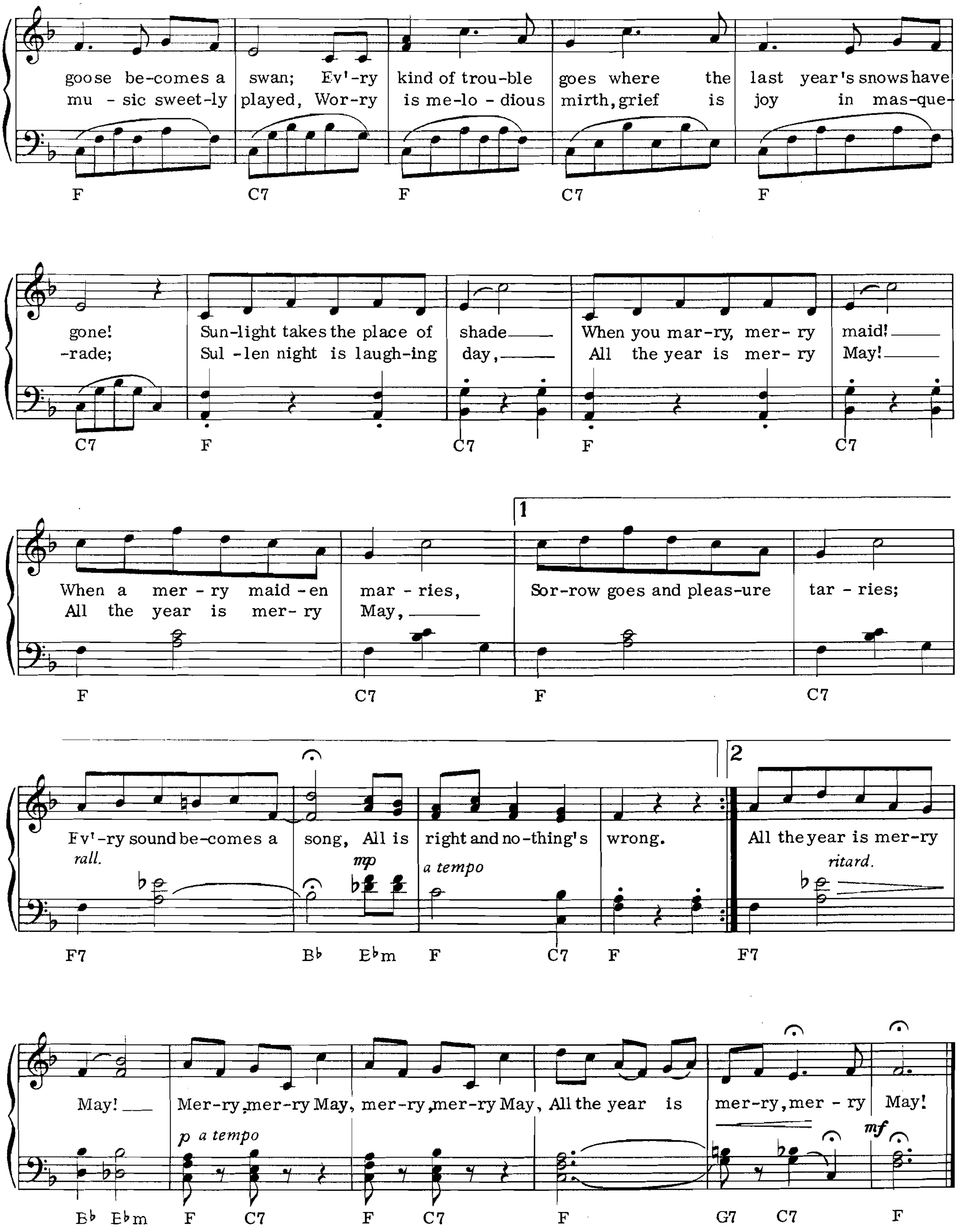
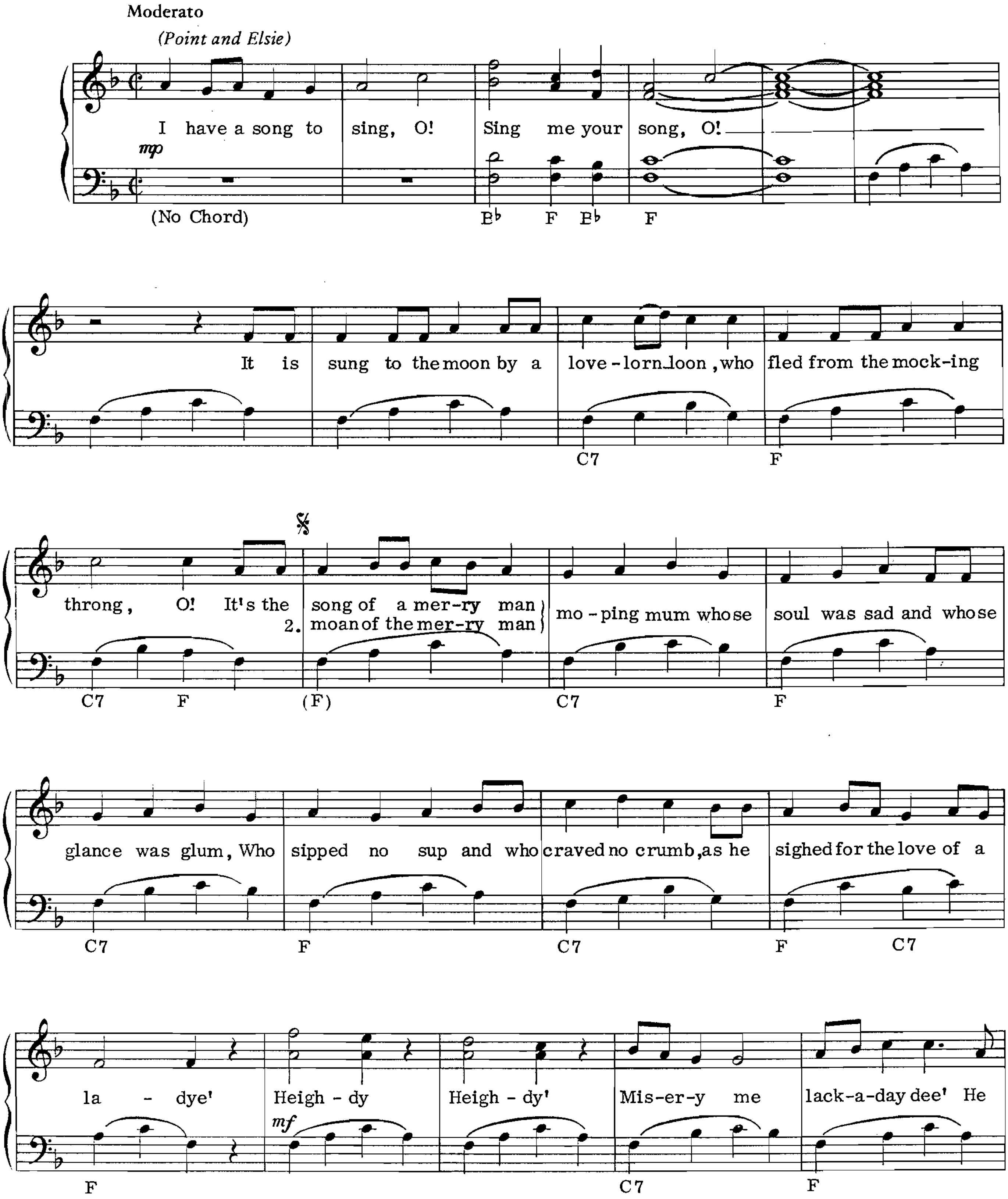

goose be-comes a swan; Ev'-ry kind of trou-ble goes where the last year's snows have
mu - sic sweet-ly played, Wor-ry is me-lo - dious mirth, grief is joy in mas-que-
F C7 F C7 F
gone! Sun-light takes the place of shade When you mar-ry, mer- ry maid!
-rade; Sul -len night is laugh-ing day, All the year is mer- ry May!
C7 F C7 F C7
When a mer - ry maid - en mar - ries,
All the year is mer- ry May,
1
Sor-row goes and pleas-ure tar - ries;
F C7 F C7
Ev'-ry sound be-comes a song, All is right and no-thing's wrong.
rall.
mp
a tempo
2
All the year is mer-ry
ritard.
F7 B♭ E♭m F C7 F F7
May! Mer-ry, mer-ry May, mer-ry, mer-ry May, All the year is mer-ry, mer - ry May!
p a tempo
mf
B♭ E♭m F C7 F C7 F G7 C7 F

I Have A Song To Sing, O!

from The Yeoman Of The Guard

By Gilbert and Sullivan
Arranged by Cyril Watters


Moderato
(Point and Elsie)
mp
I have a song to sing, O! Sing me your song, O!
(No Chord) B♭ F B♭ F
It is sung to the moon by a love-lorn loon, who fled from the mock-ing
C7 F
throng, O! It's the song of a mer-ry man
2. moan of the mer-ry man
mo-ping mum whose soul was sad and whose
C7 F (F) C7 F
glance was glum, Who sipped no sup and who craved no crumb, as he sighed for the love of a
C7 F C7 F C7
la-dye! Heigh-dy Heigh-dy! Mis-er-y me lack-a-day dee! He
mf
F C7 F

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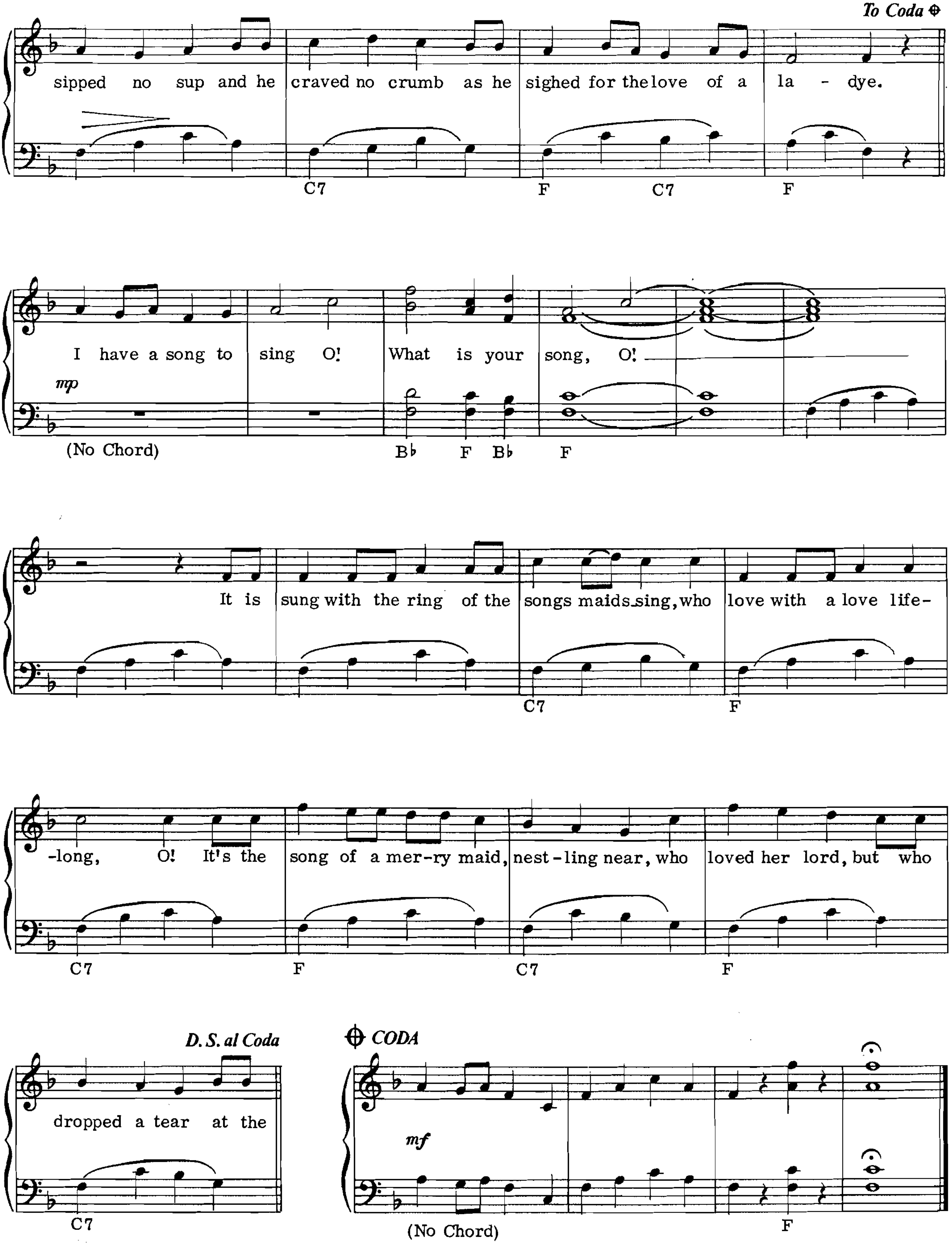
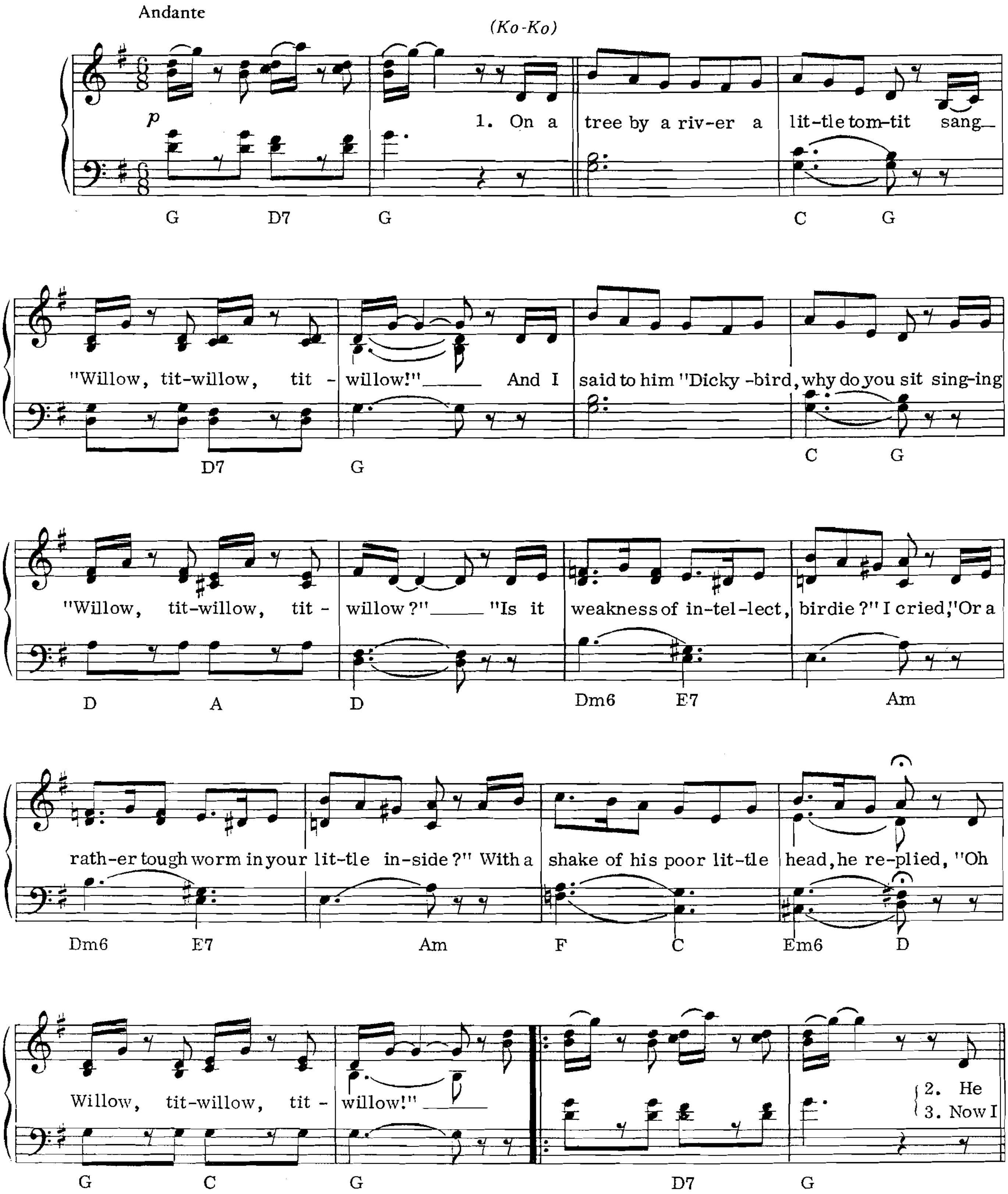

To Coda ⊕
sipped no sup and he craved no crumb as he sighed for the love of a la - dye.
C7 F C7 F
I have a song to sing O! What is your song, O!
mp
(No Chord) B♭ F B♭ F
It is sung with the ring of the songs maids sing, who love with a love life-
C7 F
-long, O! It's the song of a mer-ry maid, nest-ling near, who loved her lord, but who
C7 F C7 F
D. S. al Coda
dropped a tear at the
C7
⊕ CODA
mf
(No Chord) F

Tit-Willow

from The Mikado

By Gilbert and Sullivan
Arranged by Cyril Watters


Andante
(Ko-Ko)
p
1. On a tree by a riv-er a lit-tle tom-tit sang
"Willow, tit-willow, tit-willow!" And I said to him "Dicky-bird, why do you sit singing
"Willow, tit-willow, tit-willow?" "Is it weakness of in-tel-lect, birdie?" I cried, "Or a
rath-er tough worm in your lit-tle in-side?" With a shake of his poor lit-tle head, he re-plied, "Oh
Willow, tit-willow, tit-willow!"
2. He
3. Now I
G D7 G C G
D7 G C G
D A D Dm6 E7 Am
Dm6 E7 Am F C Em6 D
G C G D7 G

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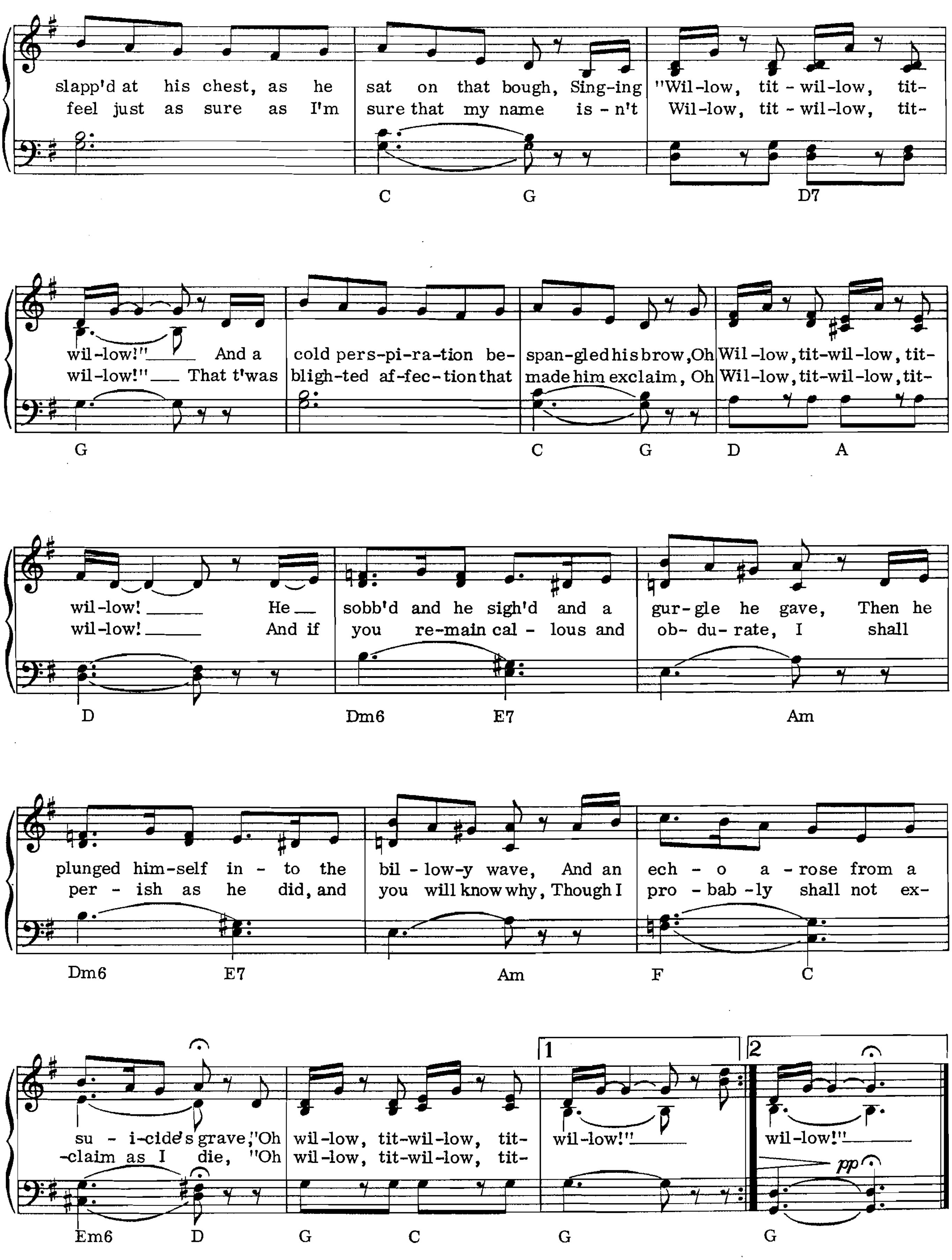
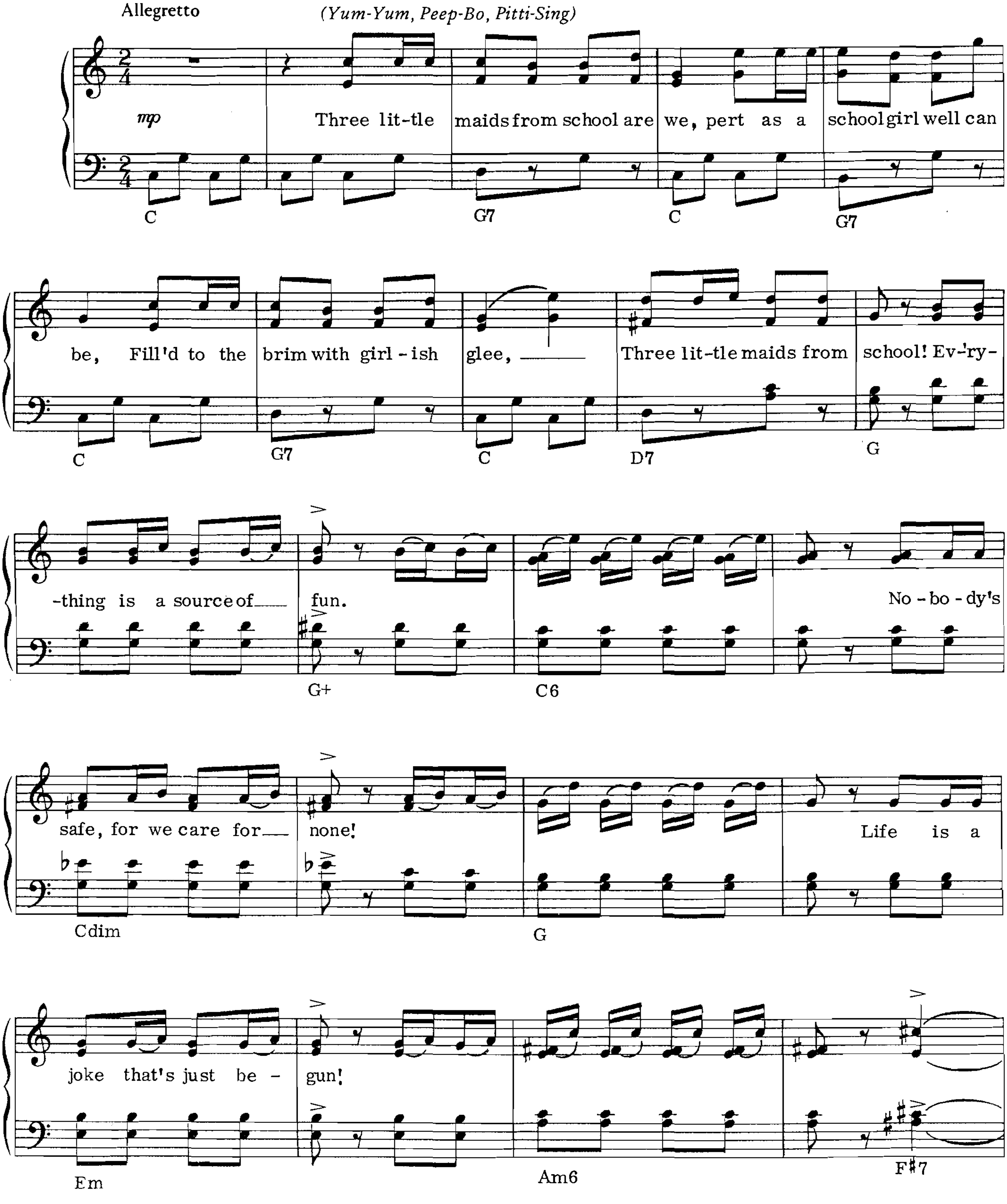

slapp'd at his chest, as he sat on that bough, Sing-ing "Wil-low, tit-wil-low, tit-
feel just as sure as I'm sure that my name is-n't Wil-low, tit-wil-low, tit-
C G D7
wil-low!" And a cold pers-pi-ra-tion be-span-gled his brow, Oh Wil-low, tit-wil-low, tit-
wil-low!" That t'was bligh-ted af-fec-tion that made him exclaim, Oh Wil-low, tit-wil-low, tit-
G C G D A
wil-low! He sobb'd and he sigh'd and a gur-gle he gave, Then he
wil-low! And if you re-main cal-lous and ob-du-rate, I shall
D Dm6 E7 Am
plunged him-self in-to the bil-low-y wave, And an ech-o a-rose from a
per-ish as he did, and you will know why, Though I pro-bab-ly shall not ex-
Dm6 E7 Am F C
su-i-cide's grave, "Oh wil-low, tit-wil-low, tit-wil-low!" wil-low!"
-claim as I die, "Oh wil-low, tit-wil-low, tit-
1
2
pp
Em6 D G C G G

Three Little Maids From School

from The Mikado

By Gilbert and Sullivan
Arranged by Cyril Watters


Allegretto
(Yum-Yum, Peep-Bo, Pitti-Sing)
mp
Three lit-tle maids from school are we, pert as a schoolgirl well can be, Fill'd to the brim with girl-ish glee, Three lit-tle maids from school! Ev-'ry-thing is a source of fun. No-bo-dy's safe, for we care for none! Life is a joke that's just be-gun!
C
G7
C
G7
C
G7
C
D7
G
G+
C6
Cdim
G
Em
Am6
F♯7

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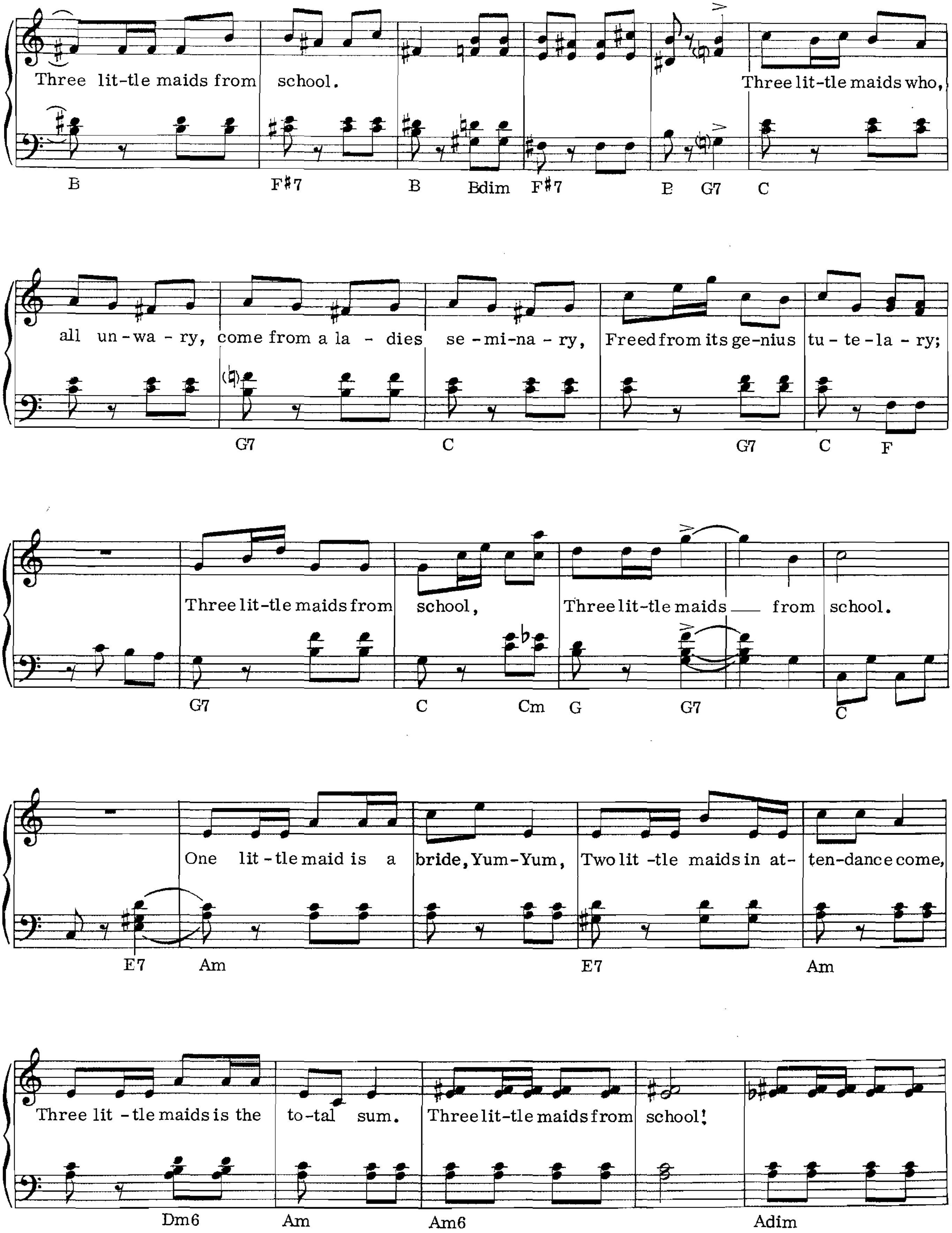
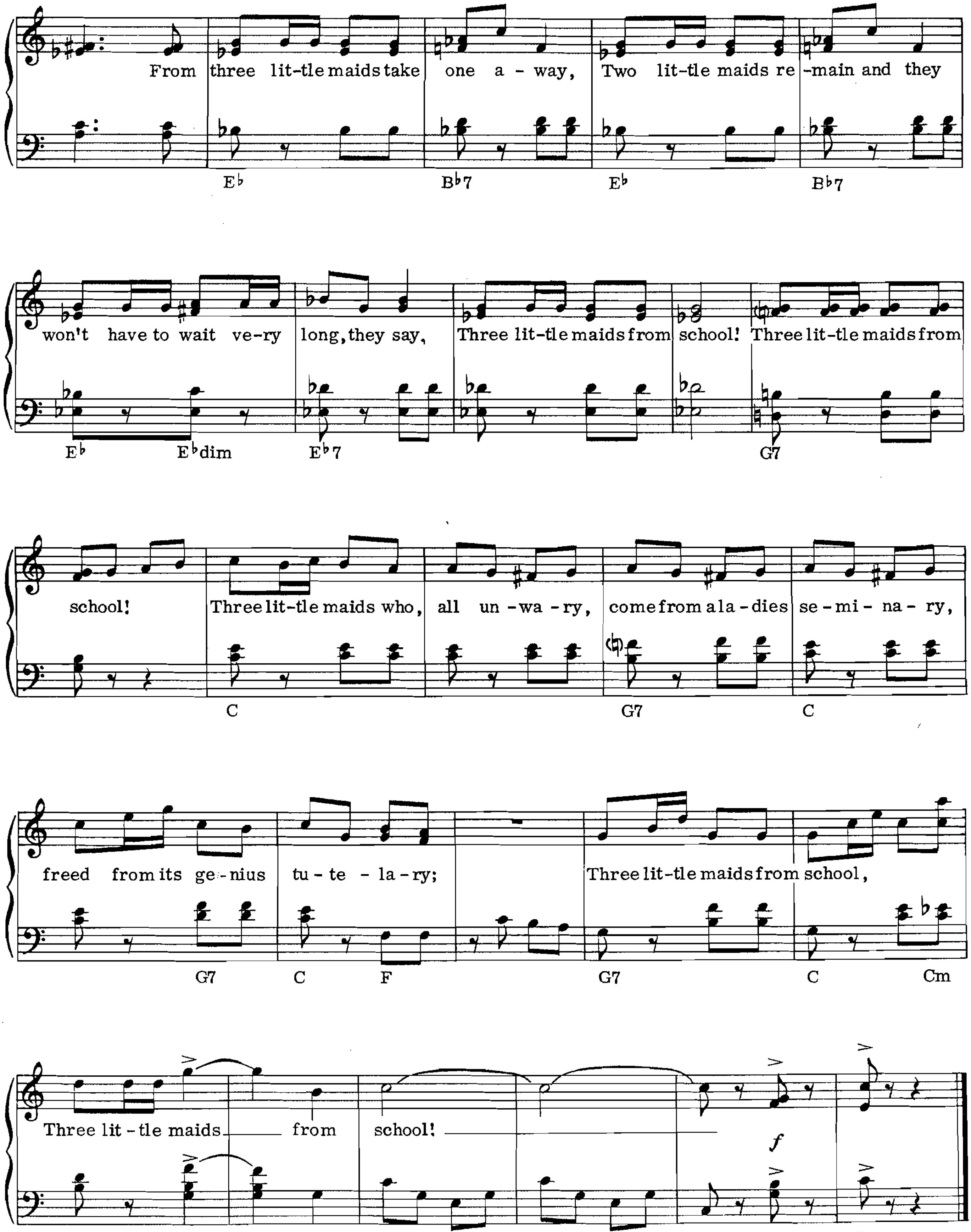
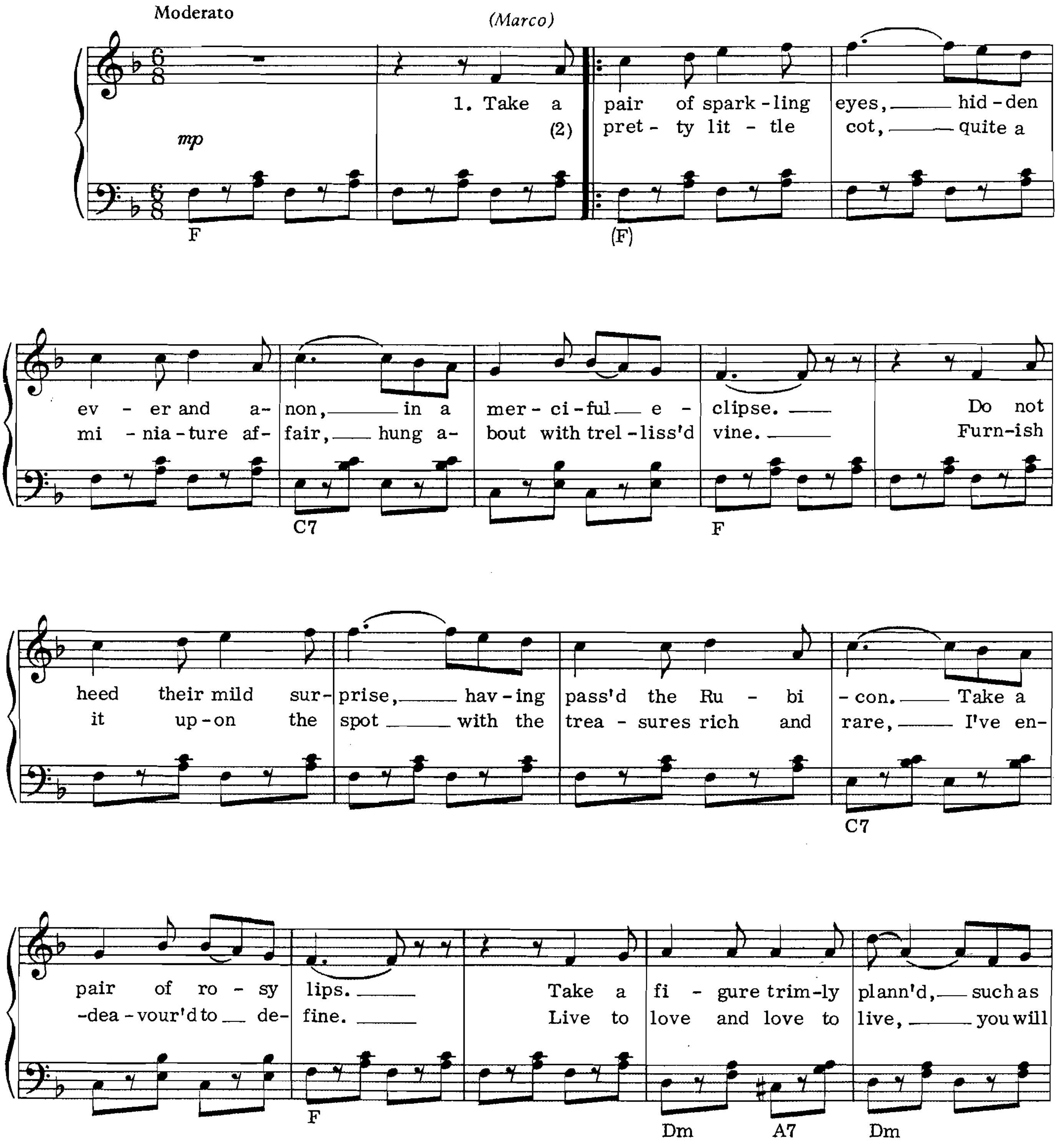

Three lit-tle maids from school.
B F♯7 B Bdim F♯7 B G7 C
Three lit-tle maids who, all un-wa-ry, come from a la-dies se-mi-na-ry, Freed from its ge-nius tu-te-la-ry;
G7 C G7 C F
Three lit-tle maids from school, Three lit-tle maids from school.
G7 C Cm G G7 C
One lit-tle maid is a bride, Yum-Yum, Two lit-tle maids in at-ten-dance come,
E7 Am E7 Am
Three lit-tle maids is the to-tal sum. Three lit-tle maids from school!
Dm6 Am Am6 Adim


From three lit-tle maids take one a - way, Two lit-tle maids re -main and they
E♭ B♭7 E♭ B♭7
won't have to wait ve-ry long, they say, Three lit-tle maids from school! Three lit-tle maids from
E♭ E♭dim E♭7 G7
school! Three lit-tle maids who, all un - wa - ry, come from a la - dies se - mi - na - ry,
C G7 C
freed from its ge - nius tu - te - la - ry; Three lit-tle maids from school,
G7 C F G7 C Cm
Three lit - tle maids from school!
f
G G7 C G7 C

Take A Pair of Sparkling Eyes

from The Gondoliers

By Gilbert and Sullivan
Arranged by Cyril Watters


Moderato
(Marco)
mp
1. Take a pair of spark-ling eyes, hid-den ev-er and a-non, in a mer-ci-ful e-clipse. Do not heed their mild sur-prise, hav-ing pass'd the Ru-bi-con. Take a pair of ro-sy lips.
(2) pret-ty lit-tle cot, quite a mi-nia-ture af-fair, hung a-bout with trel-liss'd vine. Furn-ish it up-on the spot with the trea-sures rich and rare, I've en-dea-vour'd to de-fine.
Take a fi-gure trim-ly plann'd, such as
Live to love and love to live, you will
F
(F)
C7
F
C7
F
Dm
A7
Dm

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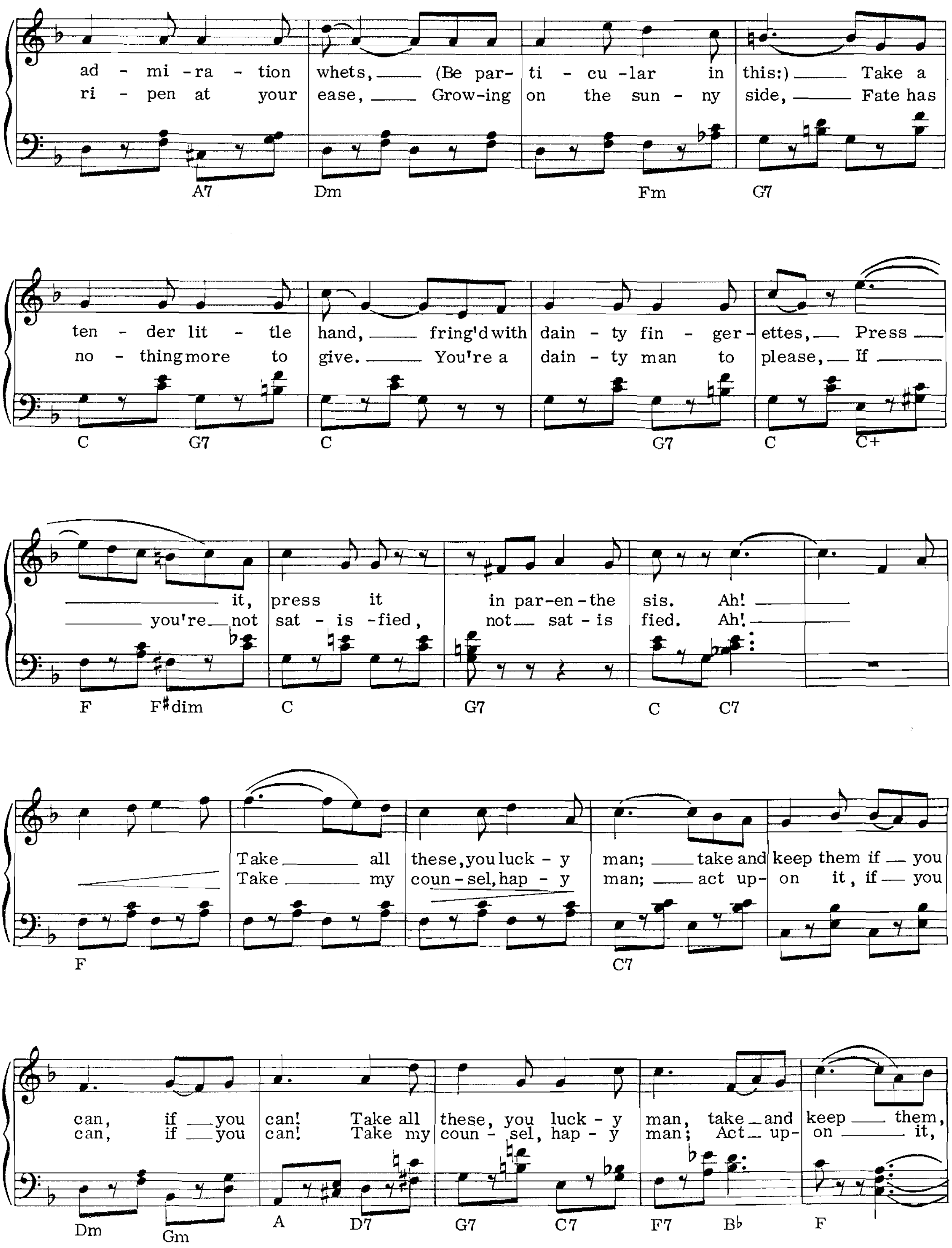
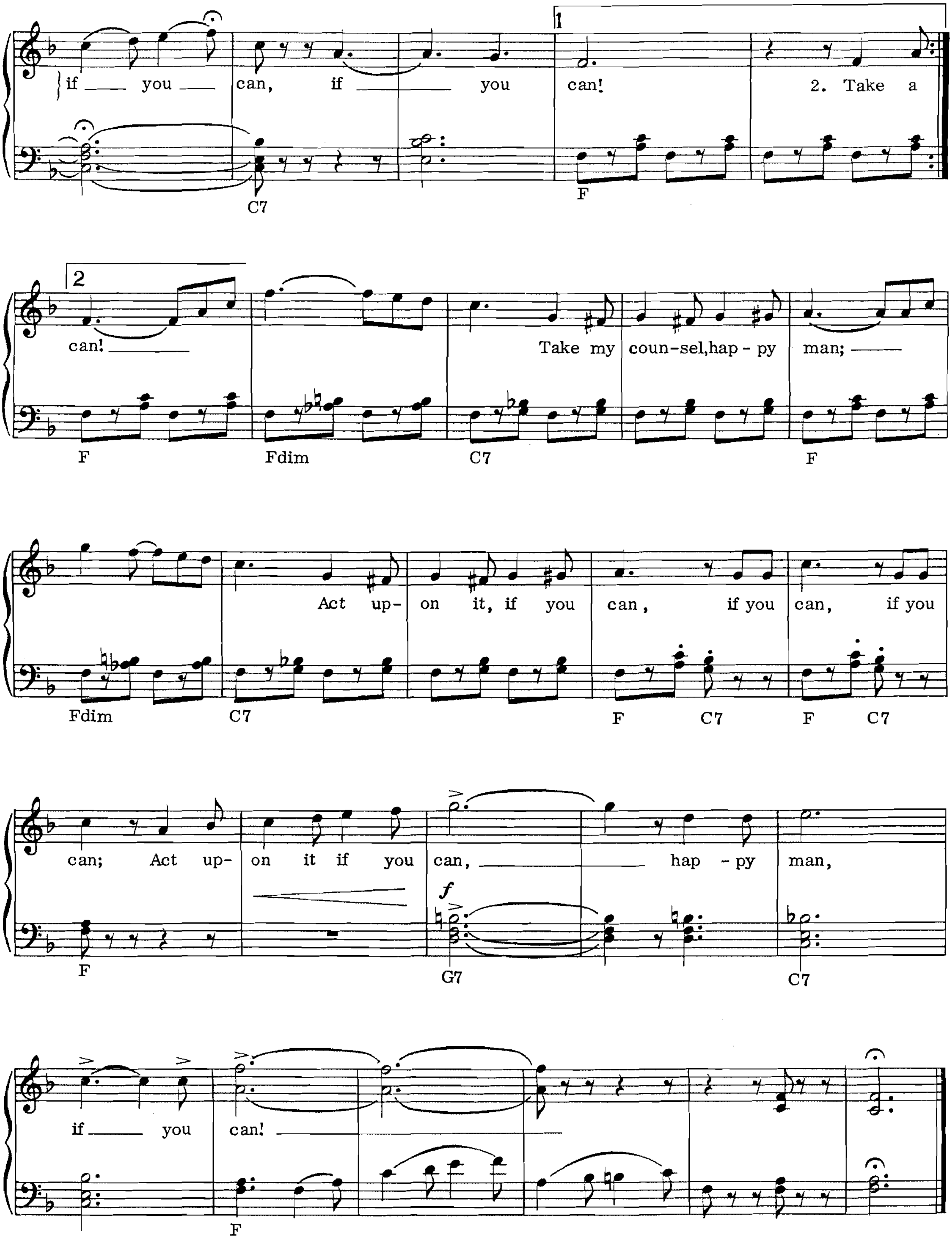
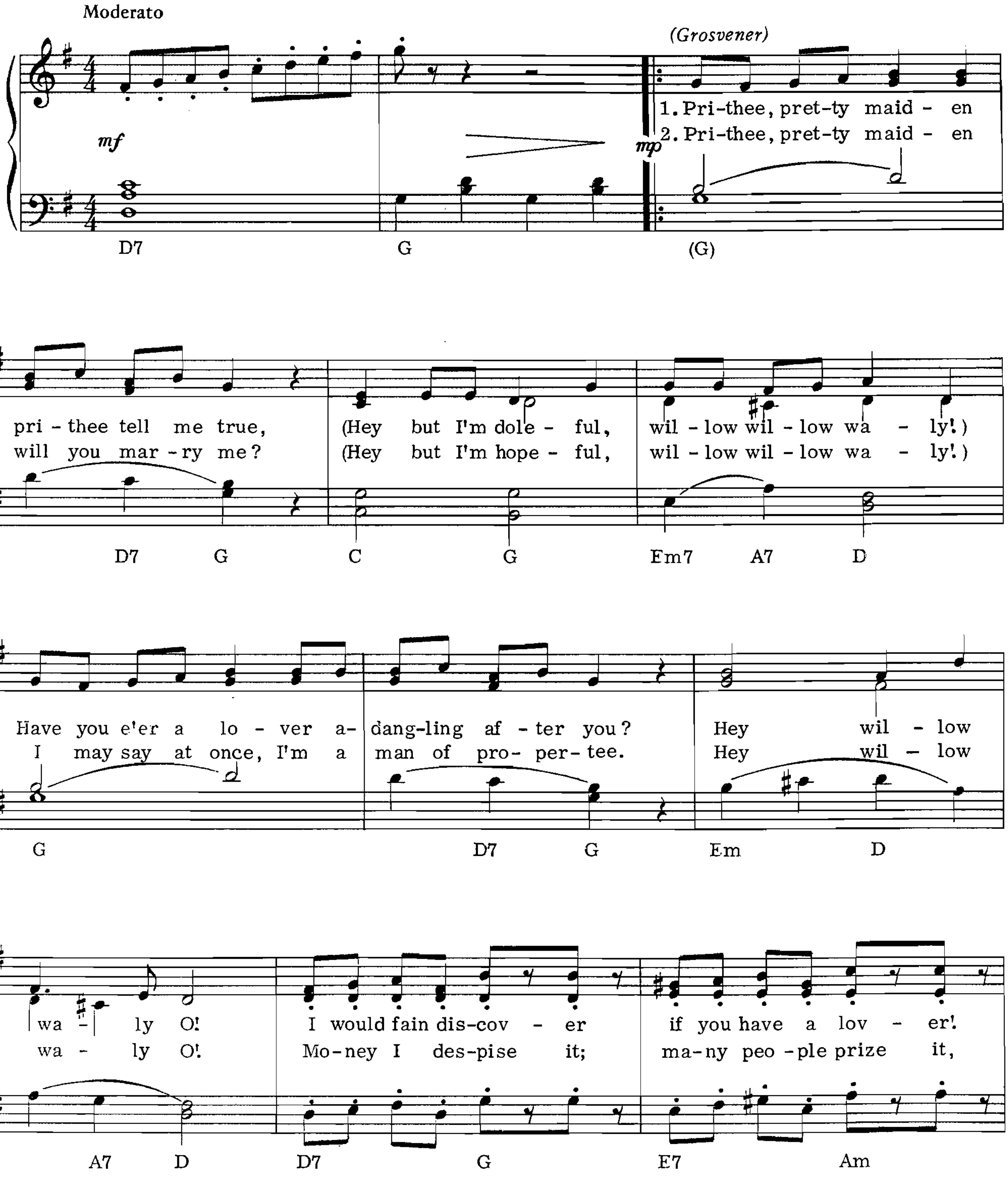

ad - mi - ra - tion whets, (Be par- ti - cu - lar in this:) Take a
ri - pen at your ease, Grow-ing on the sun - ny side, Fate has
A7
Dm
Fm
G7
ten - der lit - tle hand, fring'd with dain - ty fin - ger- ettes, Press
no - thing more to give. You're a dain - ty man to please, If
C
G7
C
G7
C
C+
it, press it in par-en-the sis. Ah!
you're not sat - is - fied, not sat - is fied. Ah!
F
F♯dim
C
G7
C
C7
Take all these, you luck - y man; take and keep them if you
Take my coun - sel, hap - y man; act up- on it, if you
F
C7
can, if you can! Take all these, you luck - y man, take and keep them,
can, if you can! Take my coun - sel, hap - y man; Act up- on it,
Dm
Gm
A
D7
G7
C7
F7
B♭
F


if you can, if you can!
2. Take a
C7 F
can! Take my coun-sel, hap-py man;
F Fdim C7 F
Act up-on it, if you can, if you can, if you
Fdim C7 F C7 F C7
can; Act up-on it if you can, hap-py man,
F G7 C7
f
if you can!
F

Prithee, Pretty Maiden

from Patience

By Gilbert and Sullivan
Arranged by Cyril Watters


Moderato
(Grosvener)
mf
mp
1. Pri-thee, pret-ty maid - en pri - thee tell me true, (Hey but I'm dole - ful, wil - low wil - low wa - ly!) Have you e'er a lo - ver a- dang-ling af - ter you? Hey wil - low wa - ly O! I would fain dis-cov - er if you have a lov - er!
2. Pri-thee, pret-ty maid - en will you mar - ry me? (Hey but I'm hope - ful, wil - low wil - low wa - ly!) I may say at once, I'm a man of pro - per- tee. Hey wil - low wa - ly O! Mo-ney I des-pise it; ma-ny peo - ple prize it,
D7
G
(G)
D7
G
C
G
Em7
A7
D
G
D7
G
Em
D
A7
D
D7
G
E7
Am

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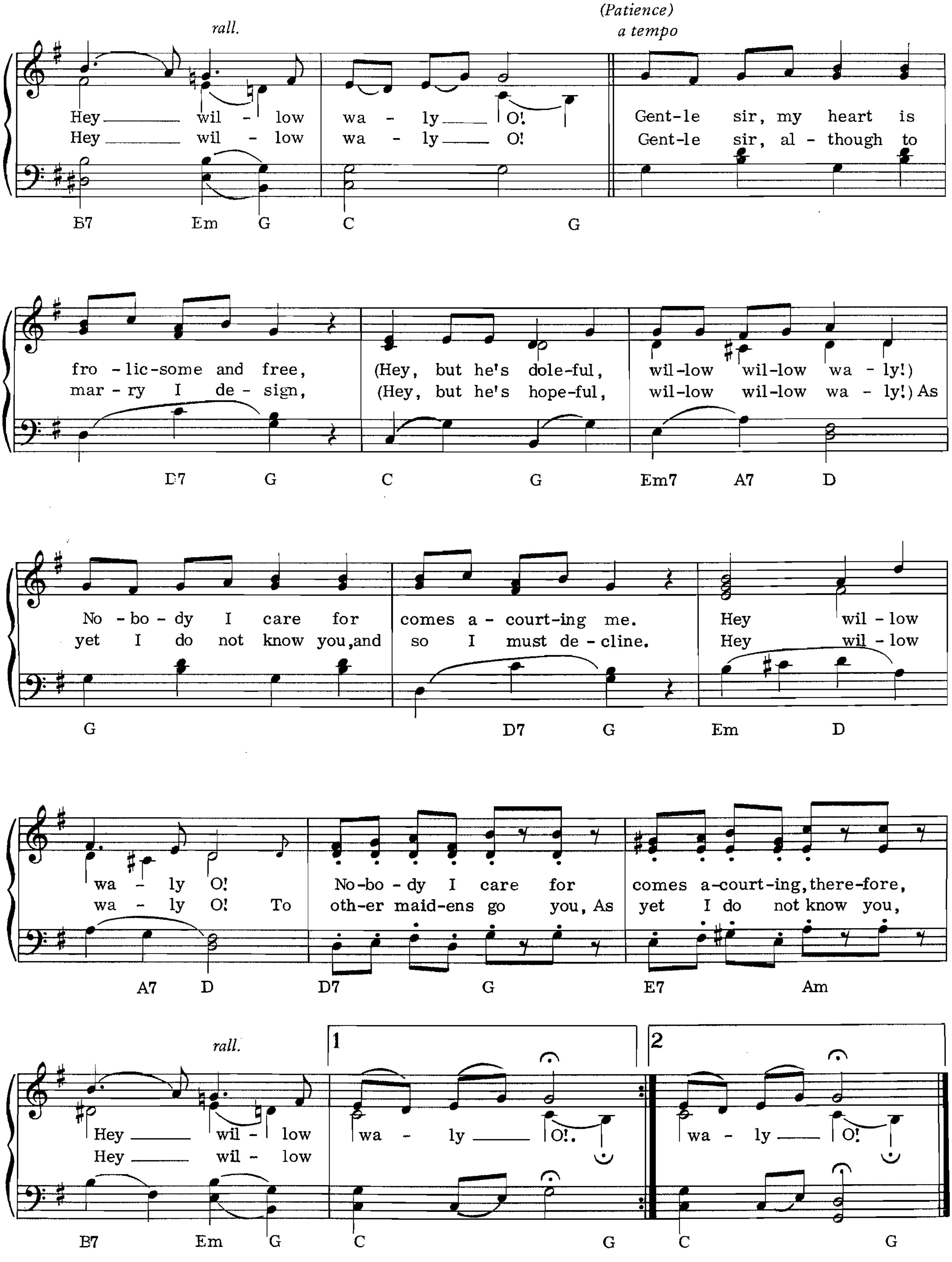
rall.
(Patience)
a tempo
Hey wil - low wa - ly O! Gent-le sir, my heart is
Hey wil - low wa - ly O! Gent-le sir, al - though to
B7 Em G C G
fro - lic-some and free, (Hey, but he's dole-ful, wil-low wil-low wa - ly!)
mar - ry I de - sign, (Hey, but he's hope-ful, wil-low wil-low wa - ly!) As
D7 G C G Em7 A7 D
No - bo - dy I care for comes a - court-ing me. Hey wil - low
yet I do not know you, and so I must de - cline. Hey wil - low
G D7 G Em D
wa - ly O! No-bo - dy I care for comes a-court-ing, there-fore,
wa - ly O! To oth-er maid-ens go you, As yet I do not know you,
A7 D D7 G E7 Am
rall.
1
2
Hey wil - low wa - ly O!. wa - ly O!
Hey wil - low
B7 Em G C G C G

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Enya
Phil Collins
Van Morrison
Bob Dylan
Sting
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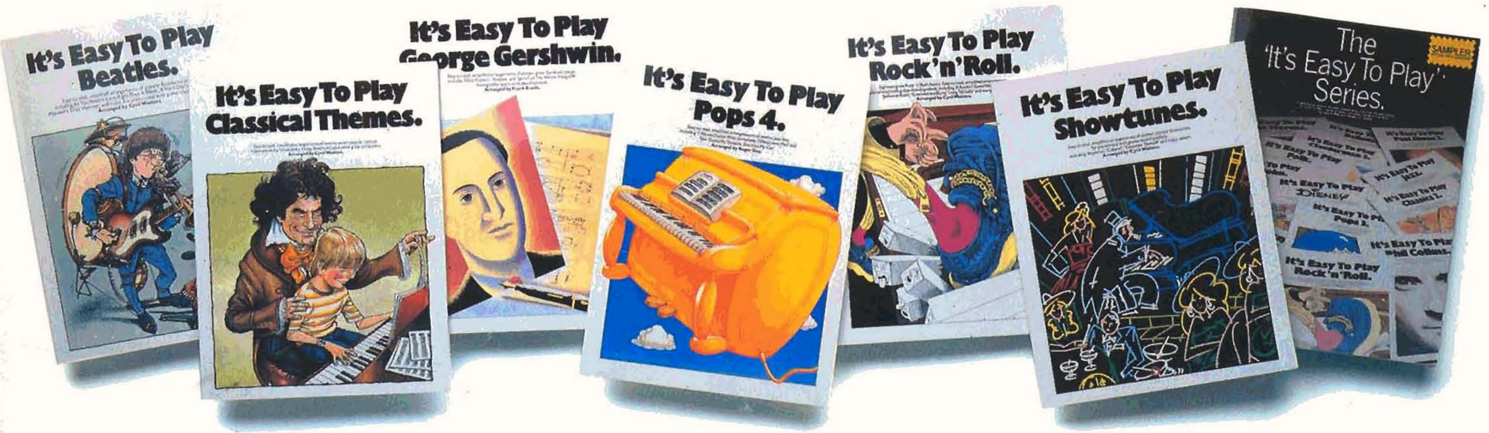
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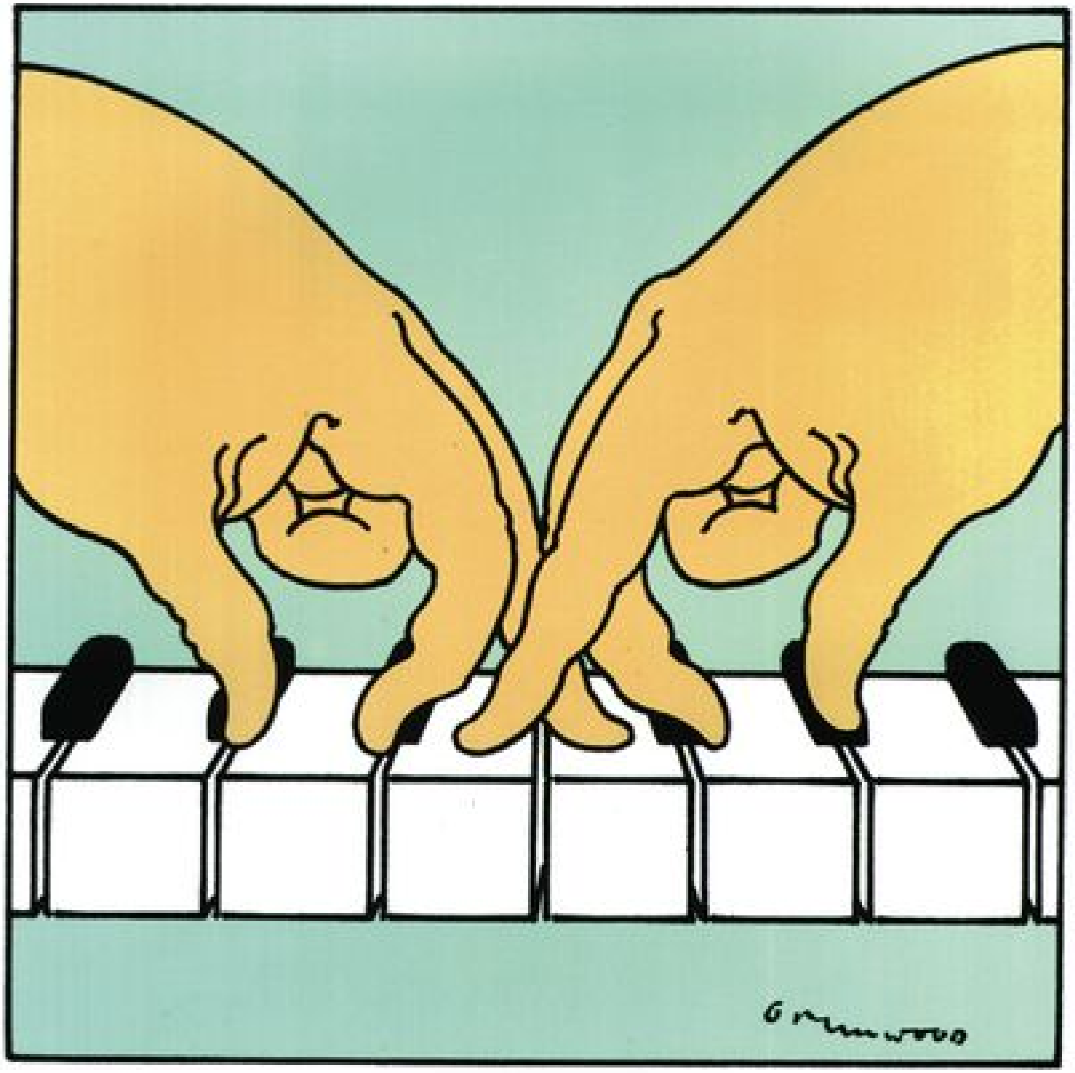

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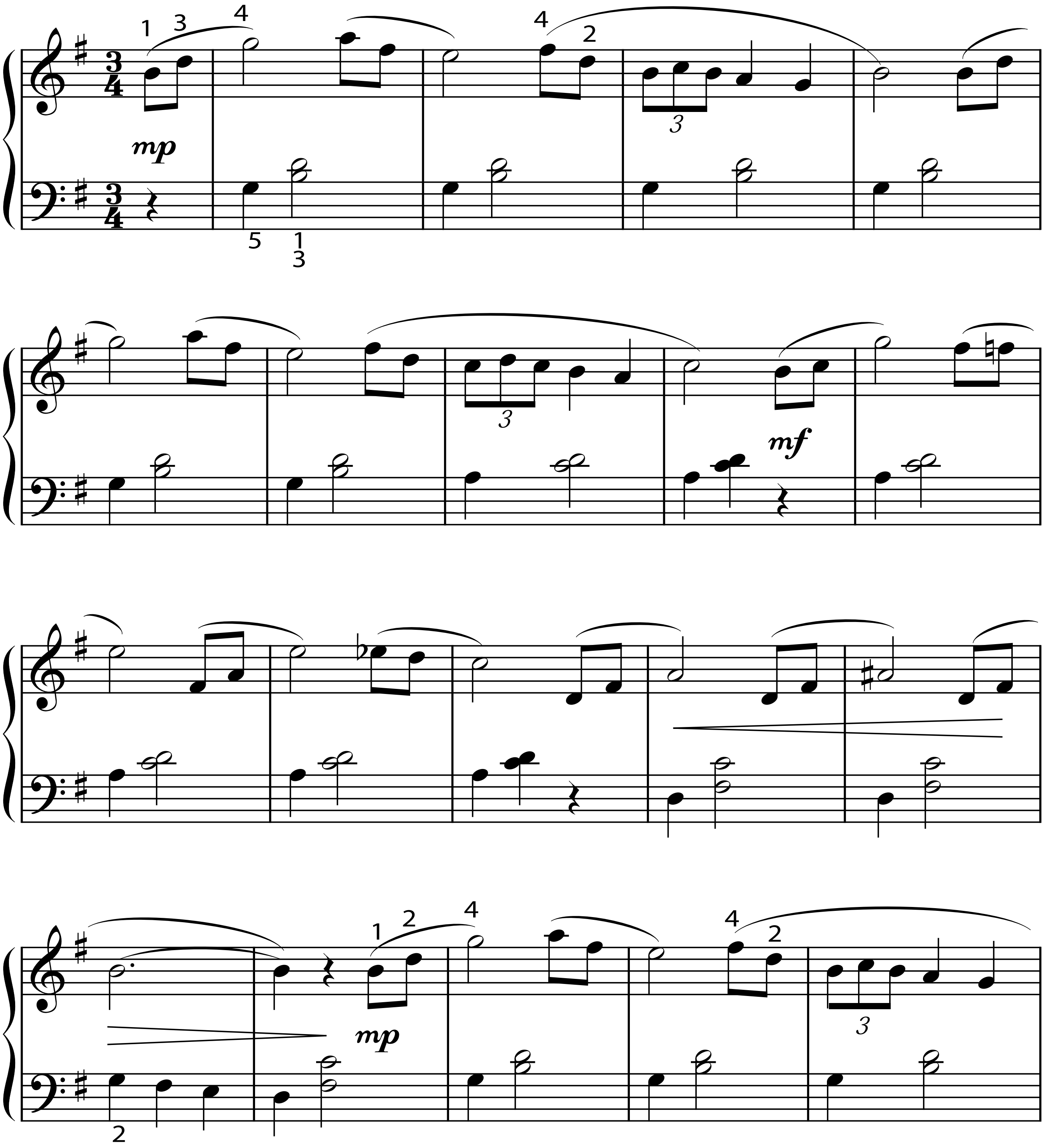
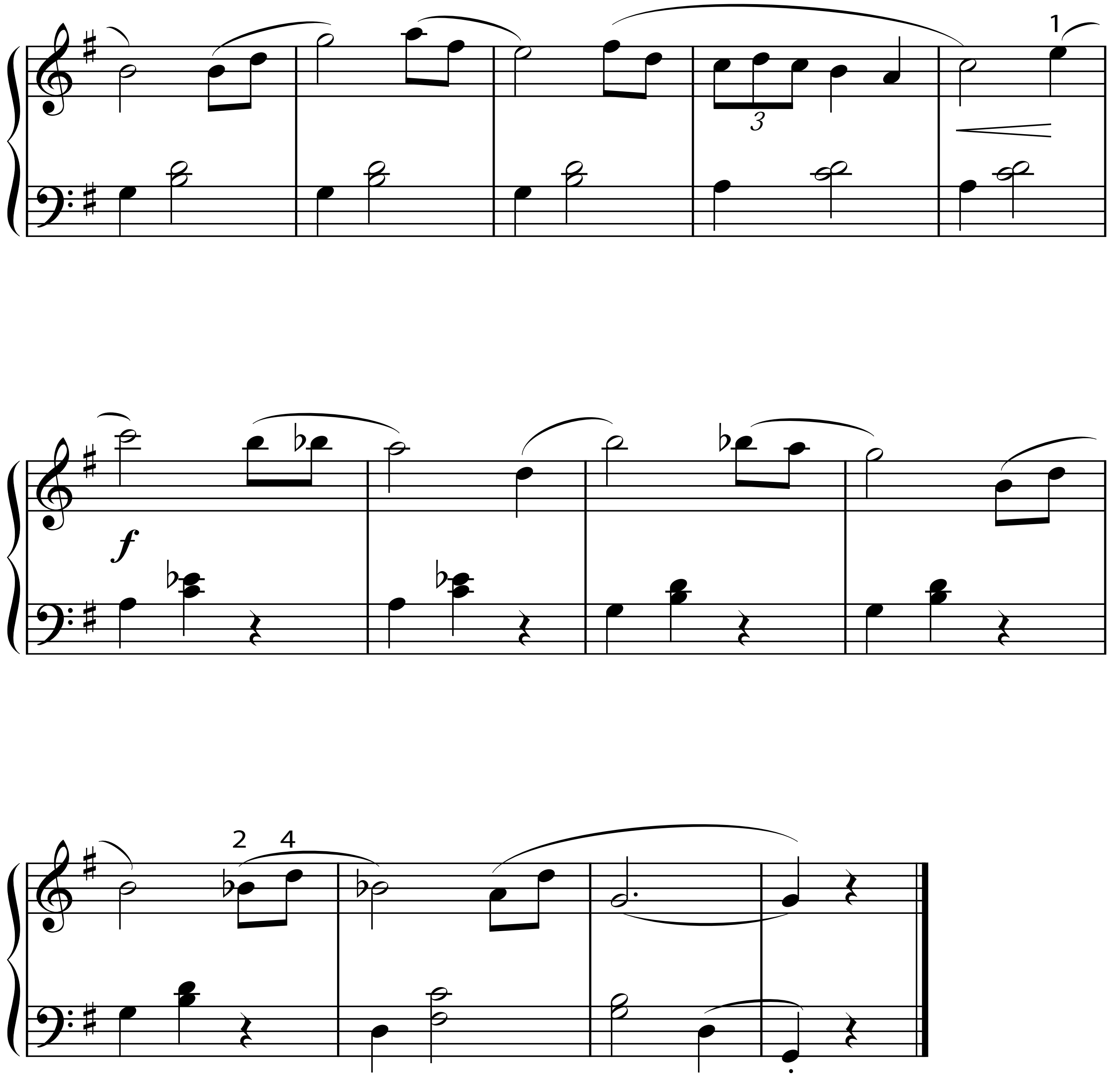
Waltz from the balet 'Coppelia'

Leo Delibes

(1836-91)

Tempo di valse


mp
mf
mp
1
3
4
2
5
3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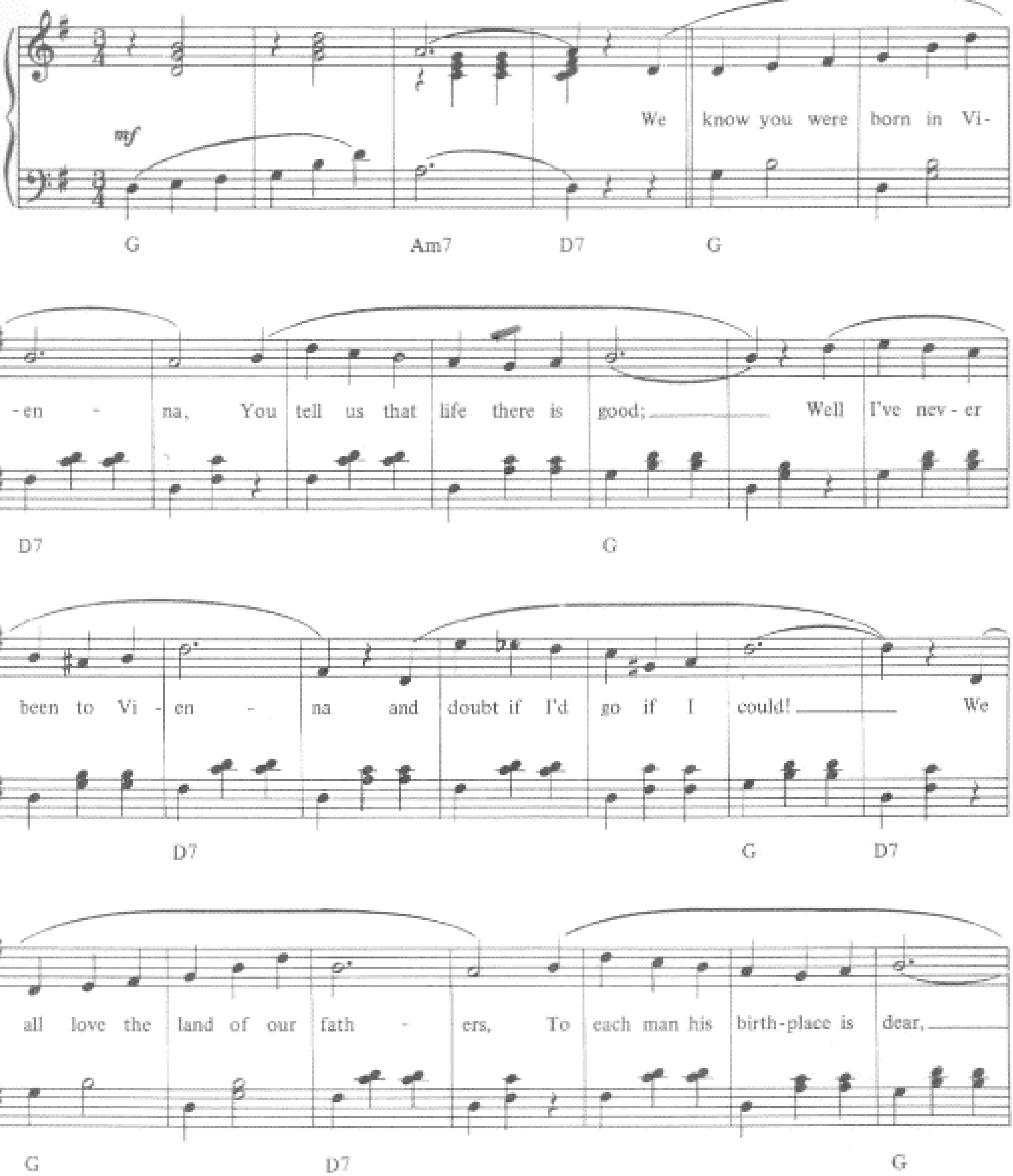
Waltz Of My Dreams

(A Waltz Dream)
Music by Oscar Straus. Original lyric by Ludwig Jacobson and Felix Dörmann.
English lyric by Michael Flanders.

Valse Moderato


mf
We know you were born in Vi-en-na, You tell us that life there is good; Well I've nev-er been to Vi-en-na and doubt if I'd go if I could! We all love the land of our fath-ers, To each man his birth-place is dear,
G
Am7
D7
G
D7
G
D7
G
D7
G
D7
G

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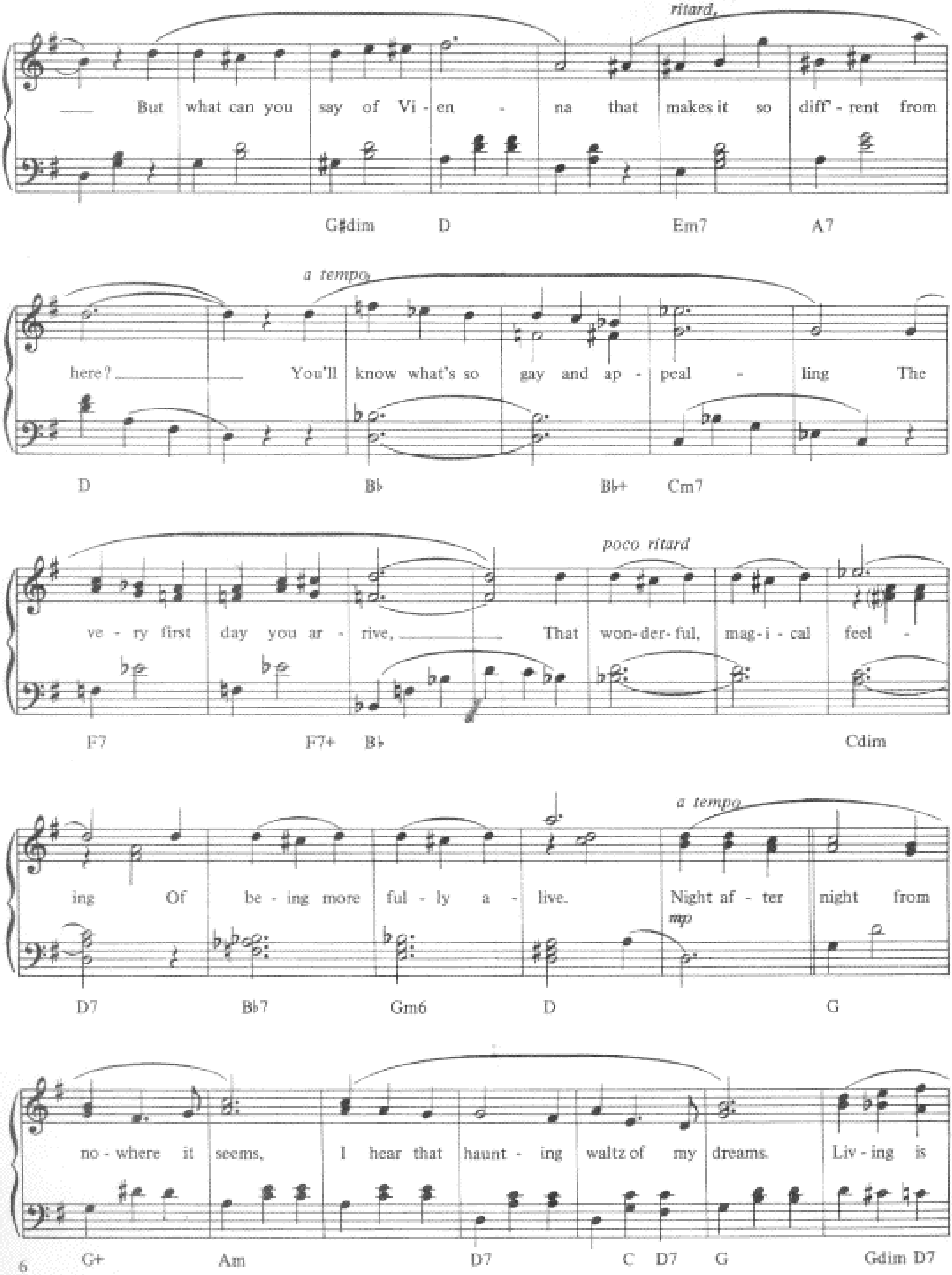
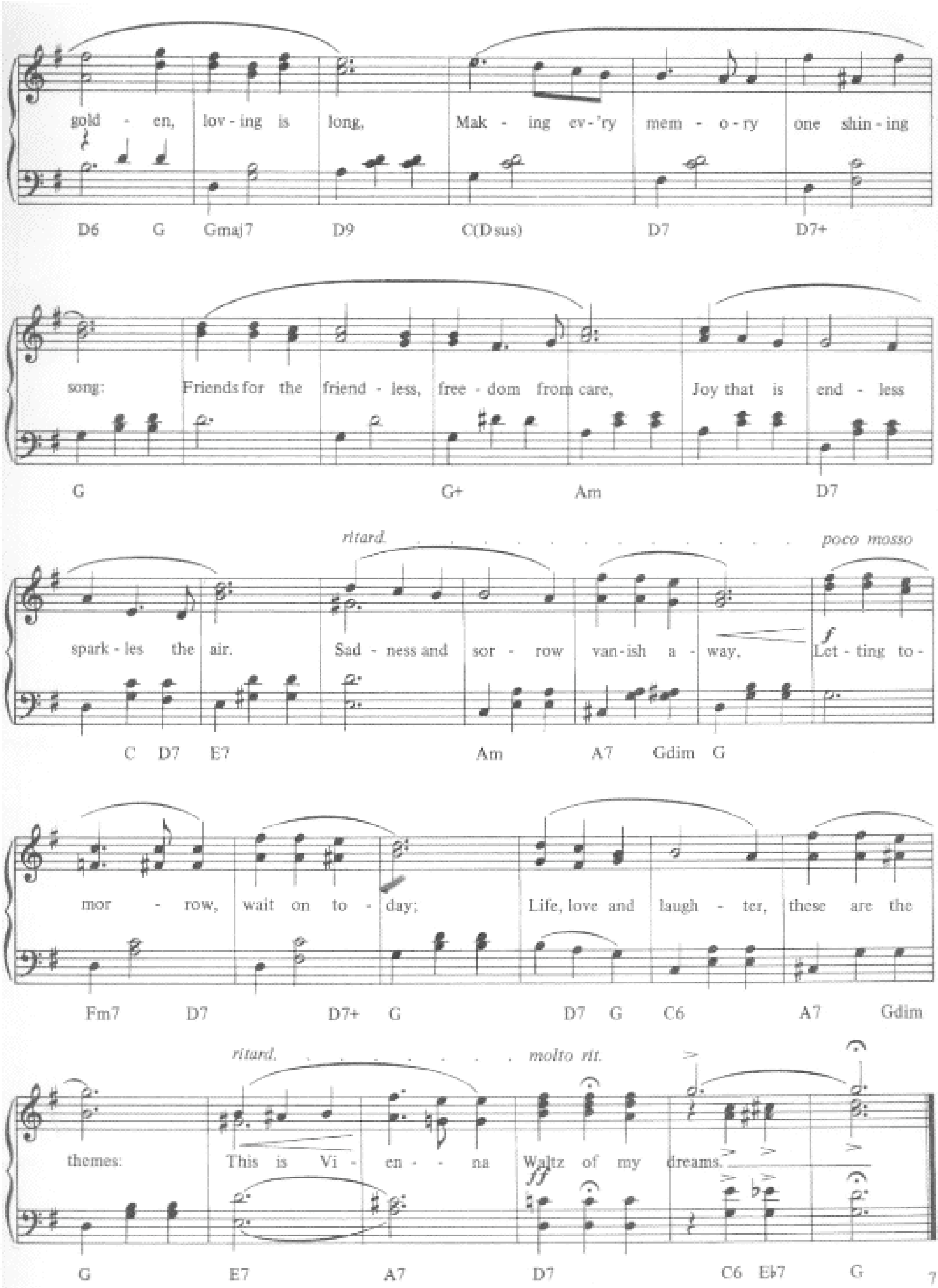
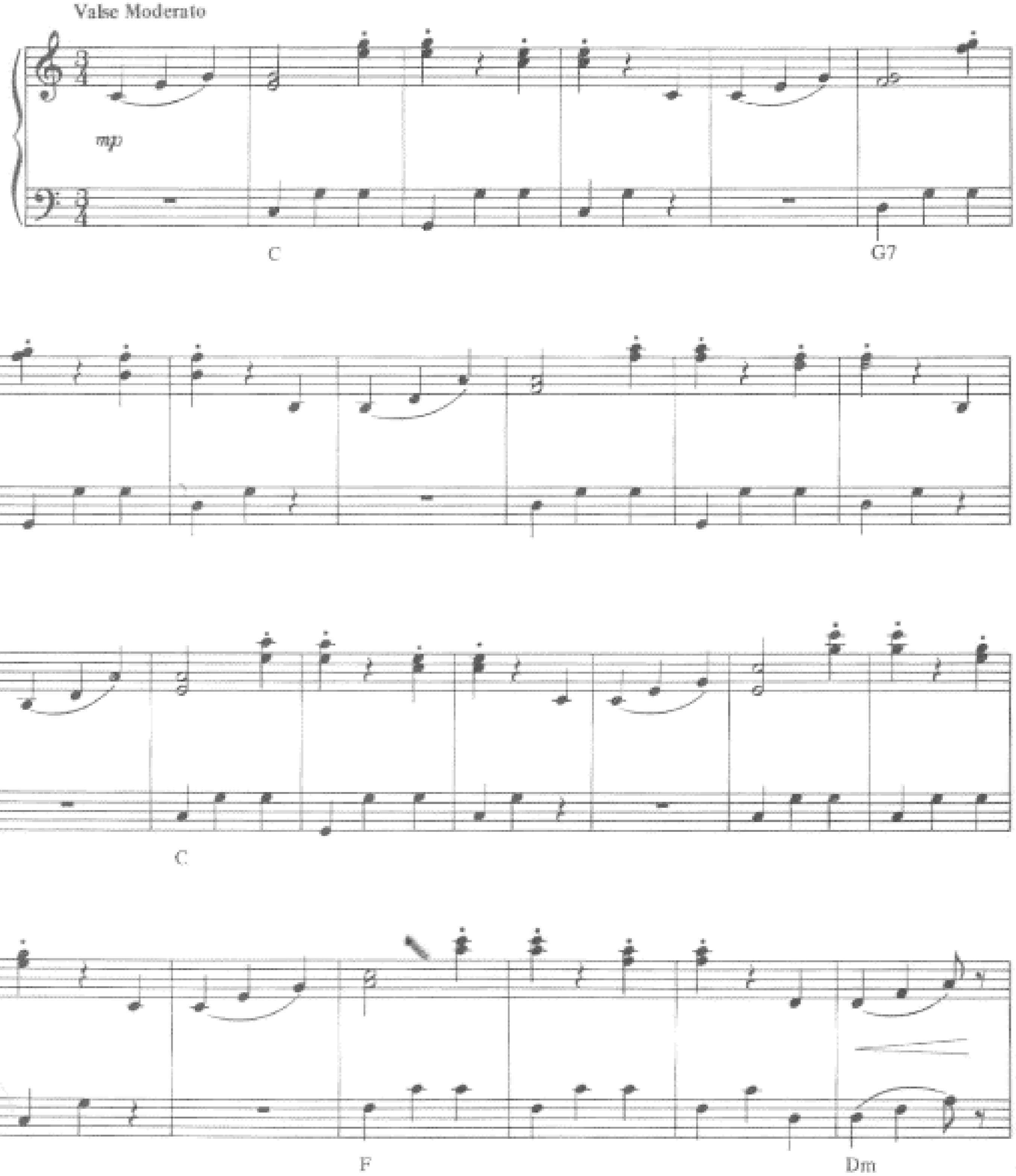

ritard.
But what can you say of Vi - en - na that makes it so diff' - rent from
G♯dim D Em7 A7
a tempo
here? You'll know what's so gay and ap - peal - ling The
D B♭ B♭+ Cm7
poco ritard
ve - ry first day you ar - rive, That won - der - ful, mag - i - cal feel -
F7 F7+ B♭ Cdim
a tempo
ing Of be - ing more ful - ly a - live. Night af - ter night from
mp
D7 B♭7 Gm6 D G
no - where it seems, I hear that haunt - ing waltz of my dreams. Liv - ing is
G+ Am D7 C D7 G Gdim D7


gold - en, lov - ing is long, Mak - ing ev - 'ry mem - o - ry one shin - ing
D6 G Gmaj7 D9 C(D sus) D7 D7+
song: Friends for the friend - less, free - dom from care, Joy that is end - less
G G+ Am D7
ritard. poco mosso
spark - les the air. Sad - ness and sor - row van - ish a - way, Let - ting to -
f
C D7 E7 Am A7 Gdim G
mor - row, wait on to - day; Life, love and laugh - ter, these are the
Fm7 D7 D7+ G D7 G C6 A7 Gdim
ritard. molto rit.
themes: This is Vi - en - na Waltz of my dreams.
ff
G E7 A7 D7 C6 E♭7 G

Blue Danube Waltz

Johann Strauss


Valse Moderato
mp
C
G7
C
F
Dm

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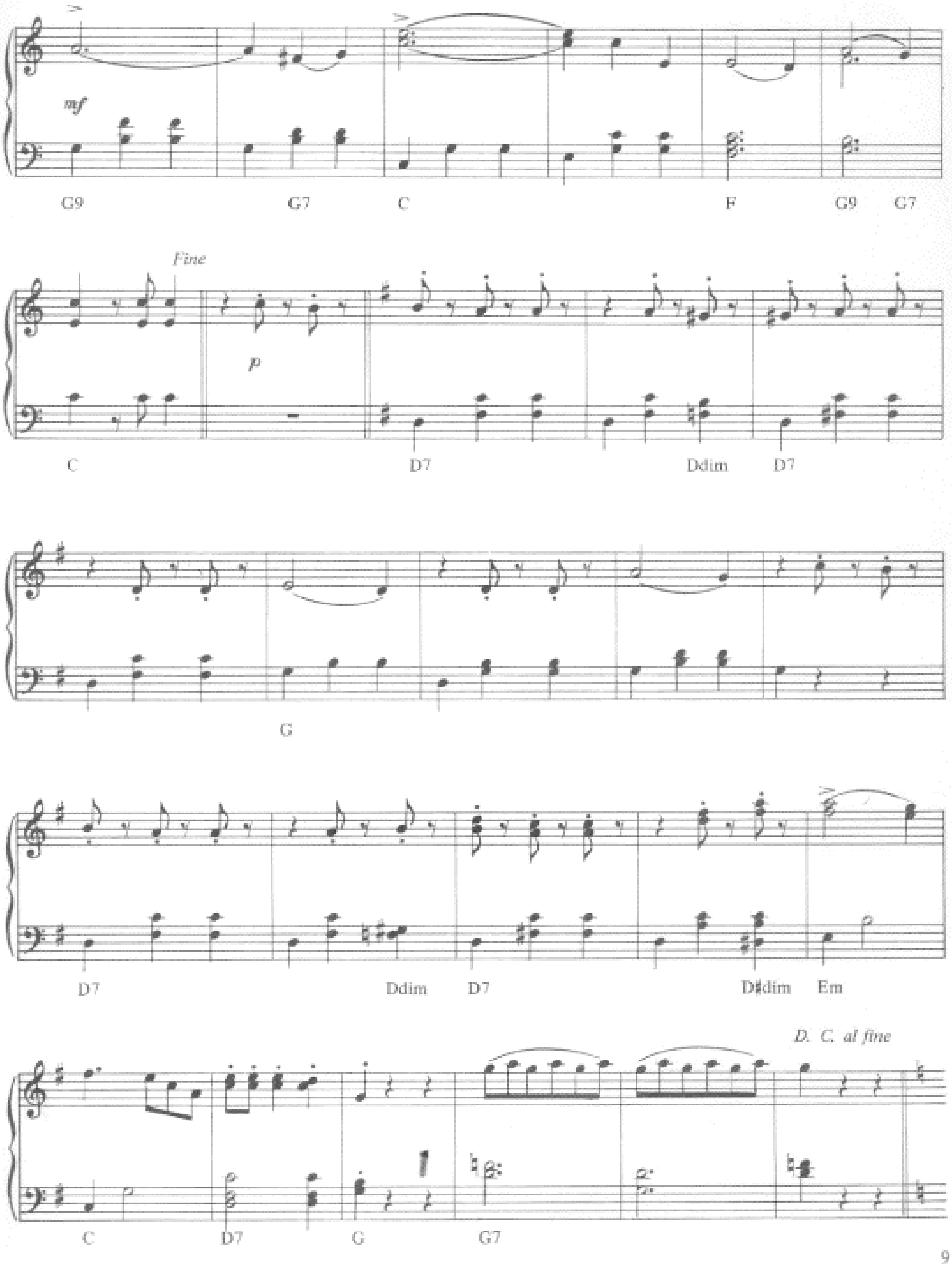
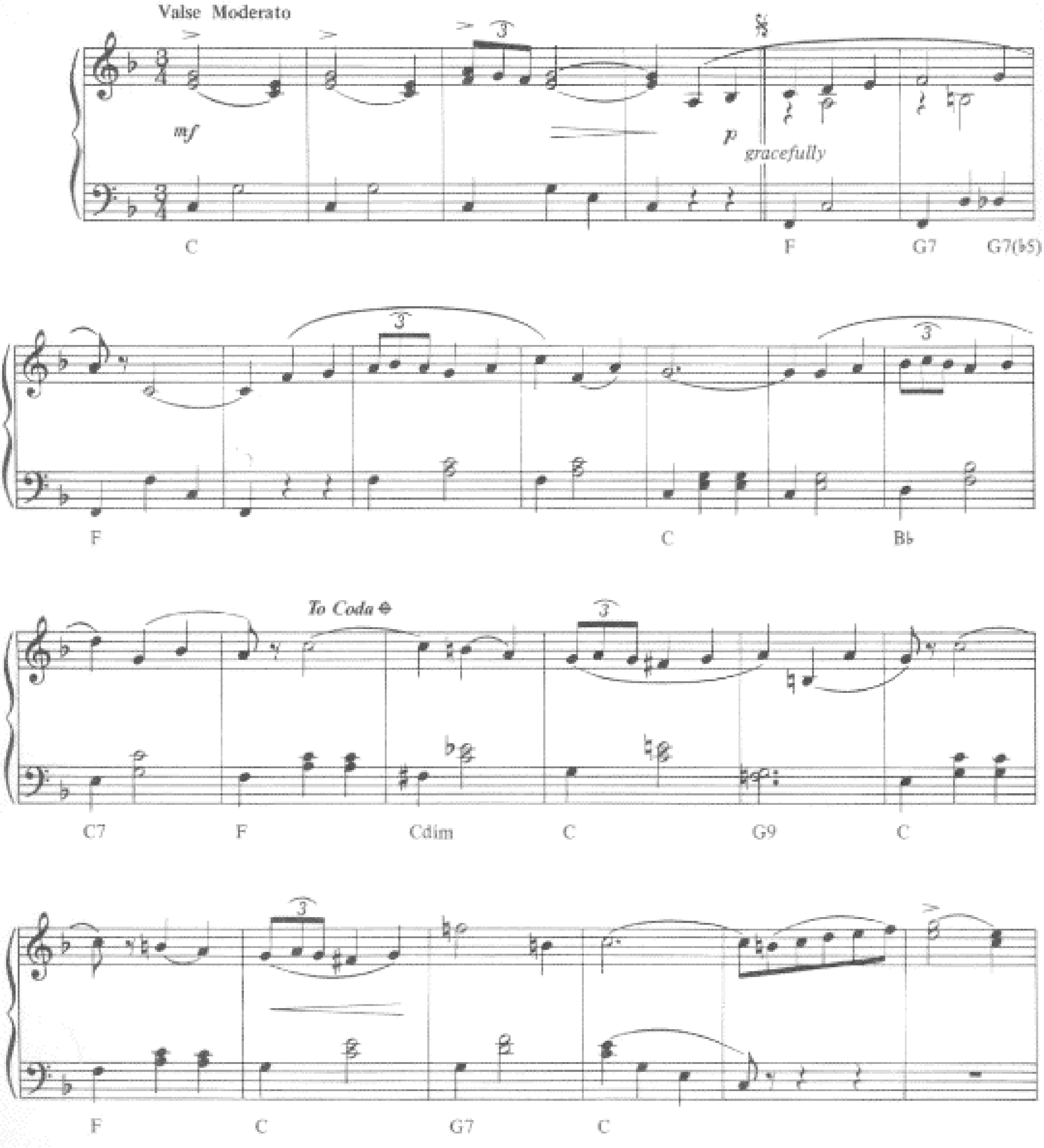

mf
G9
G7
C
F
G9
G7
Fine
p
C
D7
Ddim
D7
G
D7
Ddim
D7
D♯dim
Em
D. C. al fine
C
D7
G
G7

Waltz From "Serenade For Strings"

Peter Tchaikovsky


Valse Moderato
mf
p
gracefully
C
F
G7
G7(♭5)
F
C
B♭
To Coda
C7
F
Cdim
C
G9
C
F
C
G7
C

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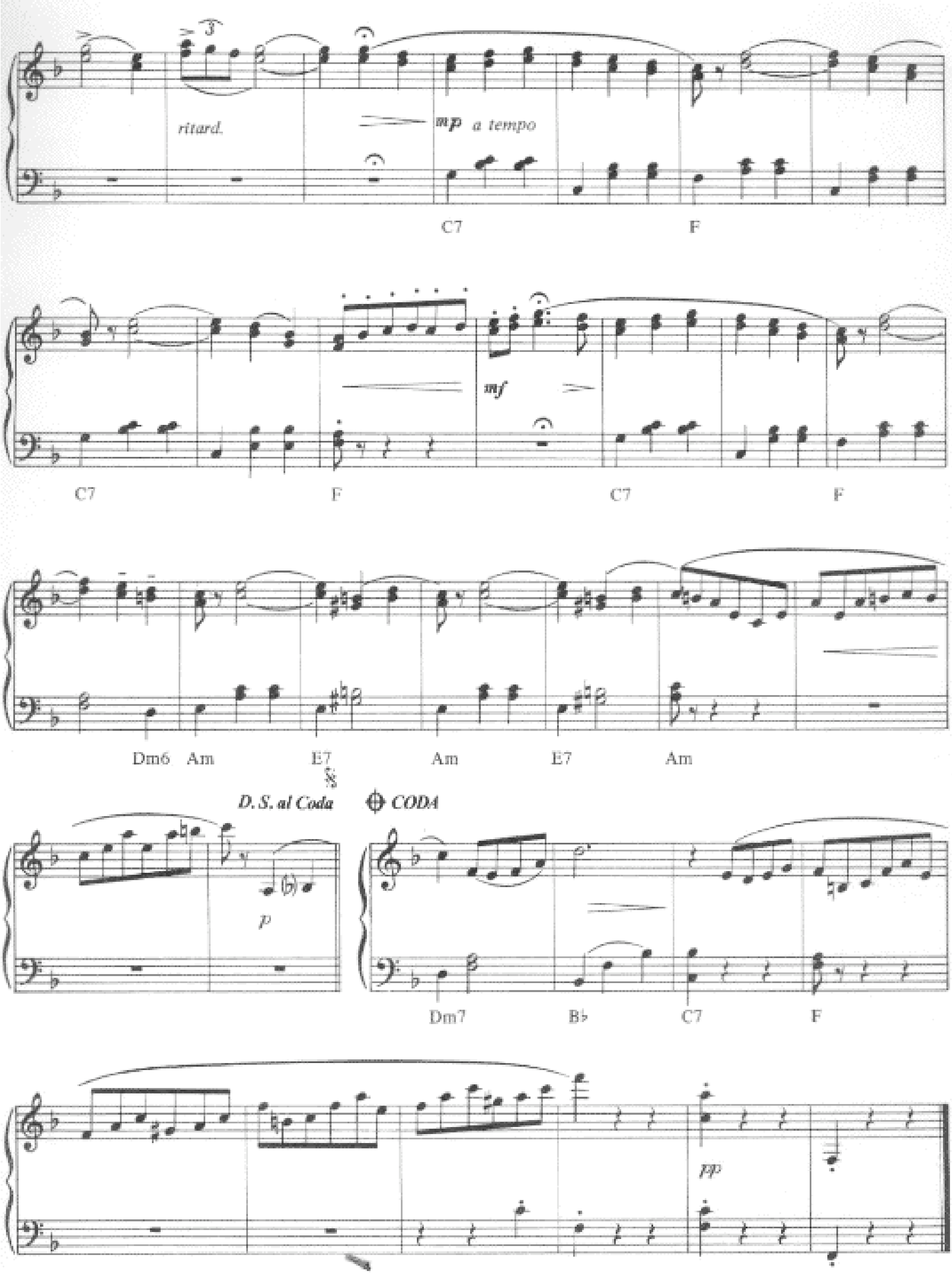
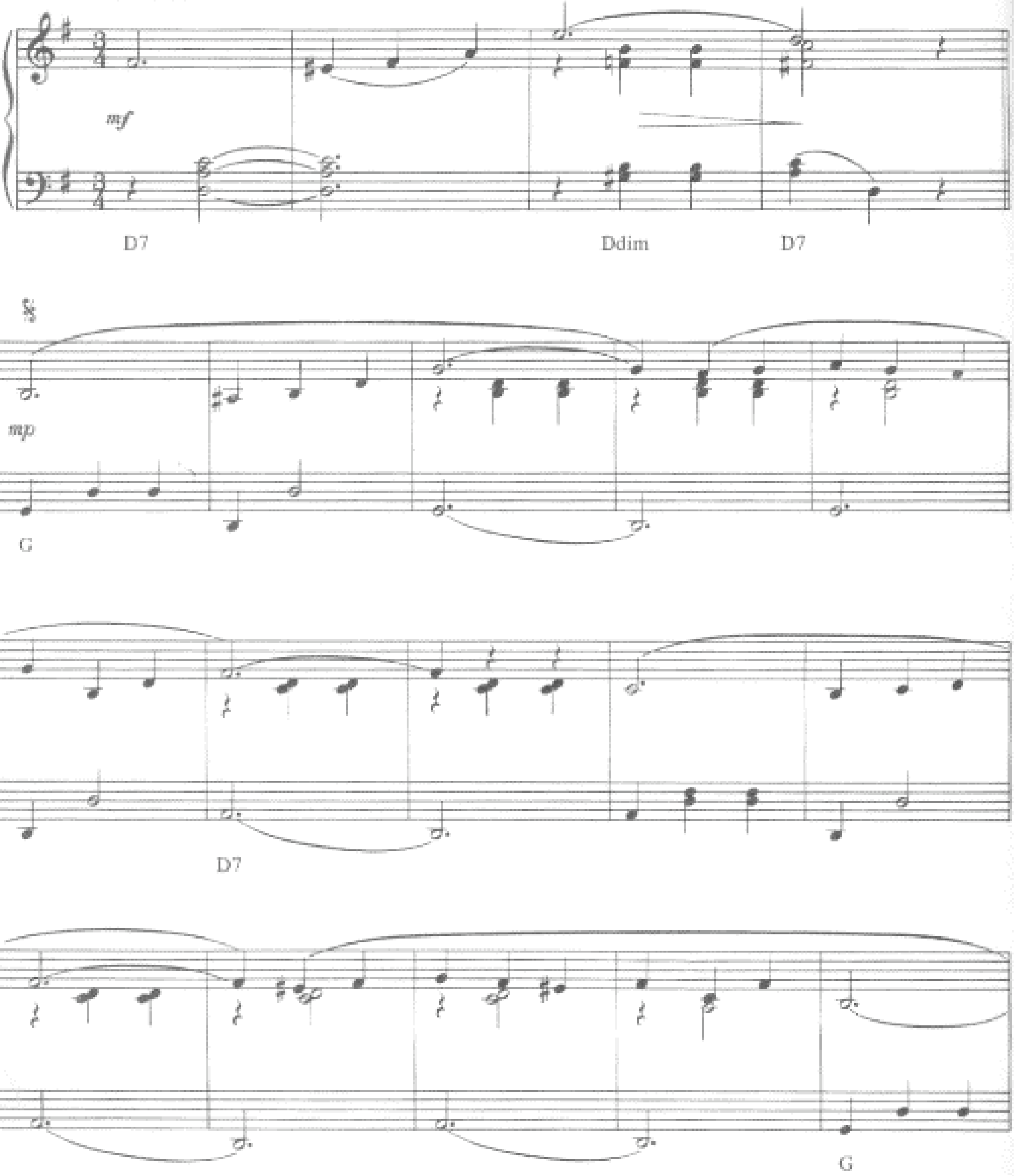

ritard.
mp a tempo
C7
F
C7
F
mf
C7
F
Dm6
Am
E7
Am
E7
Am
D. S. al Coda
CODA
p
Dm7
B♭
C7
F
pp

Over The Waves

Juventino Rosas

Valse Moderato


mf
D7
Ddim
D7
mp
G
D7
G

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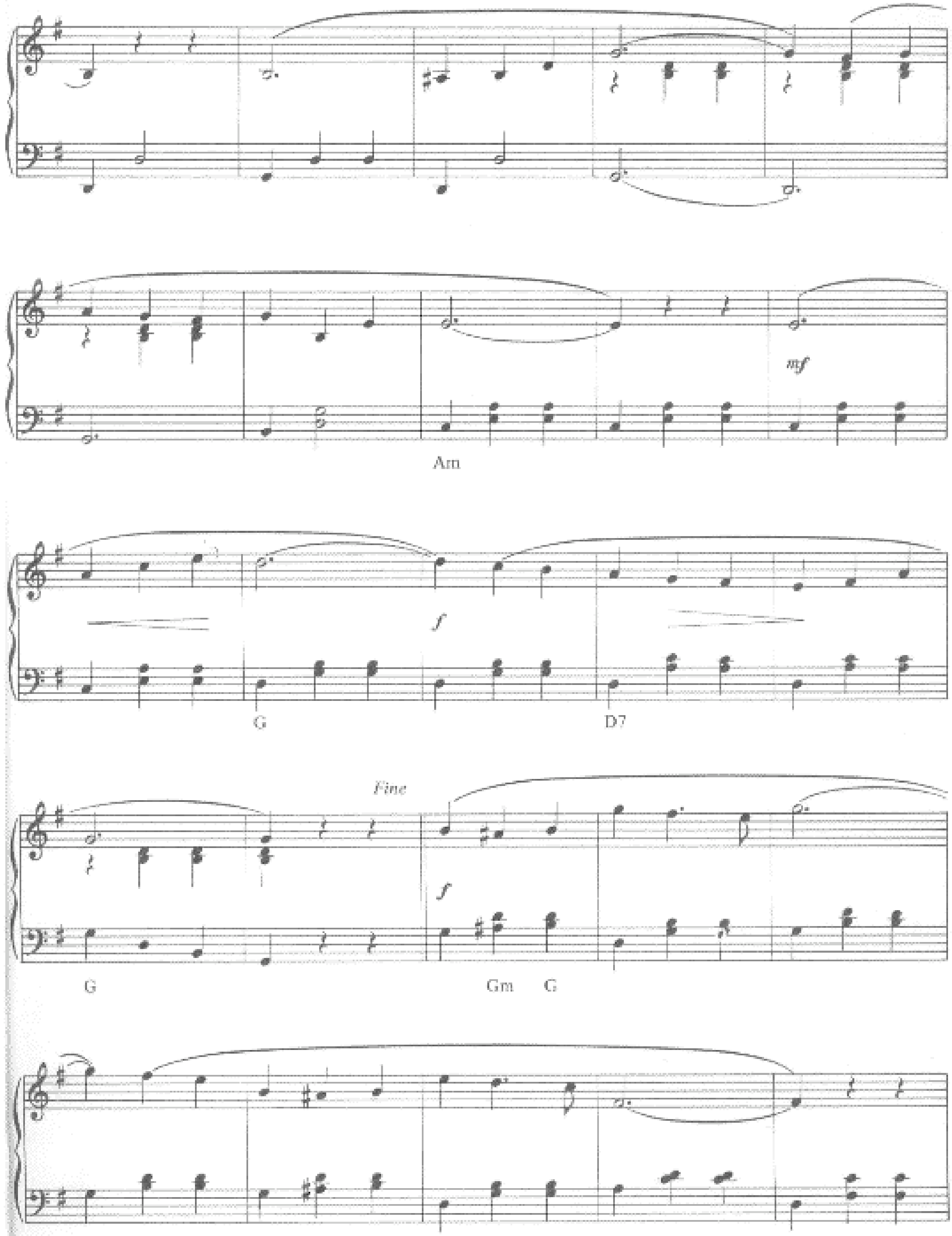
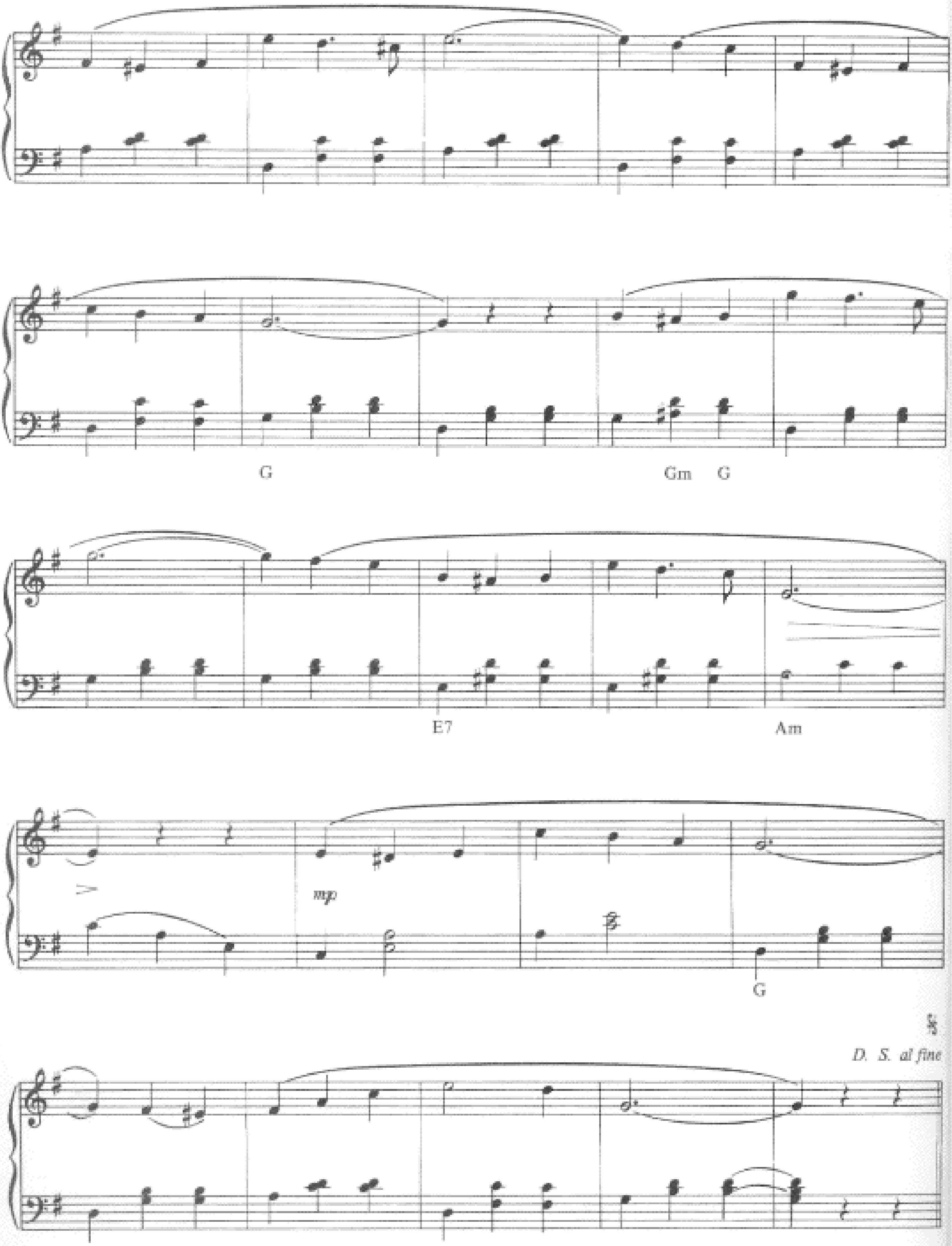
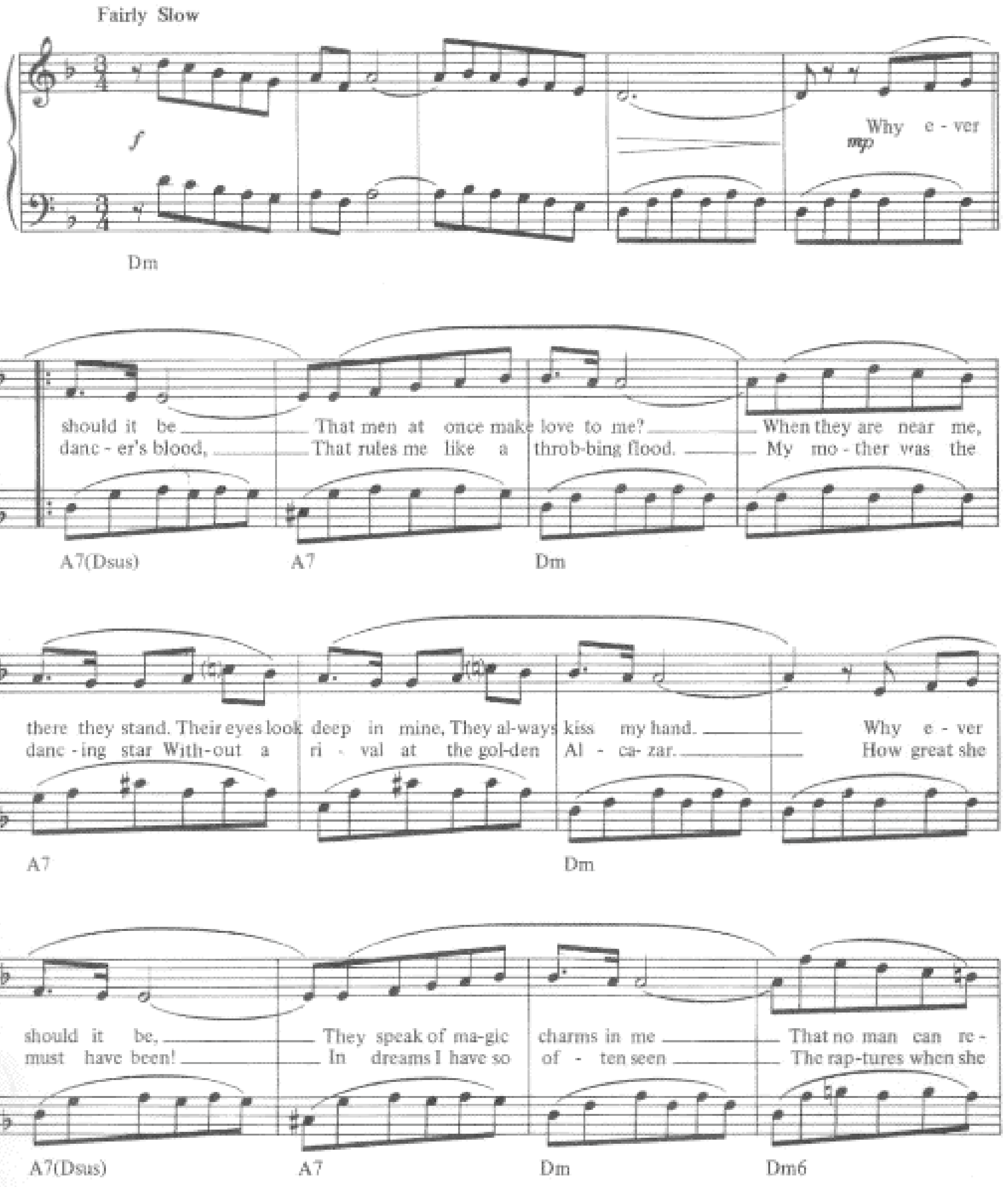

Am
mf
f
G
D7
Fine
G
f
Gm G
Gm G
D7


G
Gm G
E7
Am
mp
G
D. S. al fine
D7
G

On My Lips Every Kiss Is Like Wine

(Waltz from 'Giuditta')

Music by Franz Lehár. Original lyric by Paul Knepler and Fritz Löhner.
English lyric by Geoffrey Dunn.


Fairly Slow
f
Dm
Why e - ver
mp
should it be That men at once make love to me? When they are near me,
danc - er's blood, That rules me like a throb-bing flood. My mo - ther was the
A7(Dsus)
A7
Dm
there they stand. Their eyes look deep in mine, They al-ways kiss my hand. Why e - ver
danc - ing star With-out a ri - val at the gol-den Al - ca- zar. How great she
A7
Dm
should it be, They speak of ma-gic charms in me That no man can re -
must have been! In dreams I have so of - ten seen The rap-tures when she
A7(Dsus)
A7
Dm
Dm6

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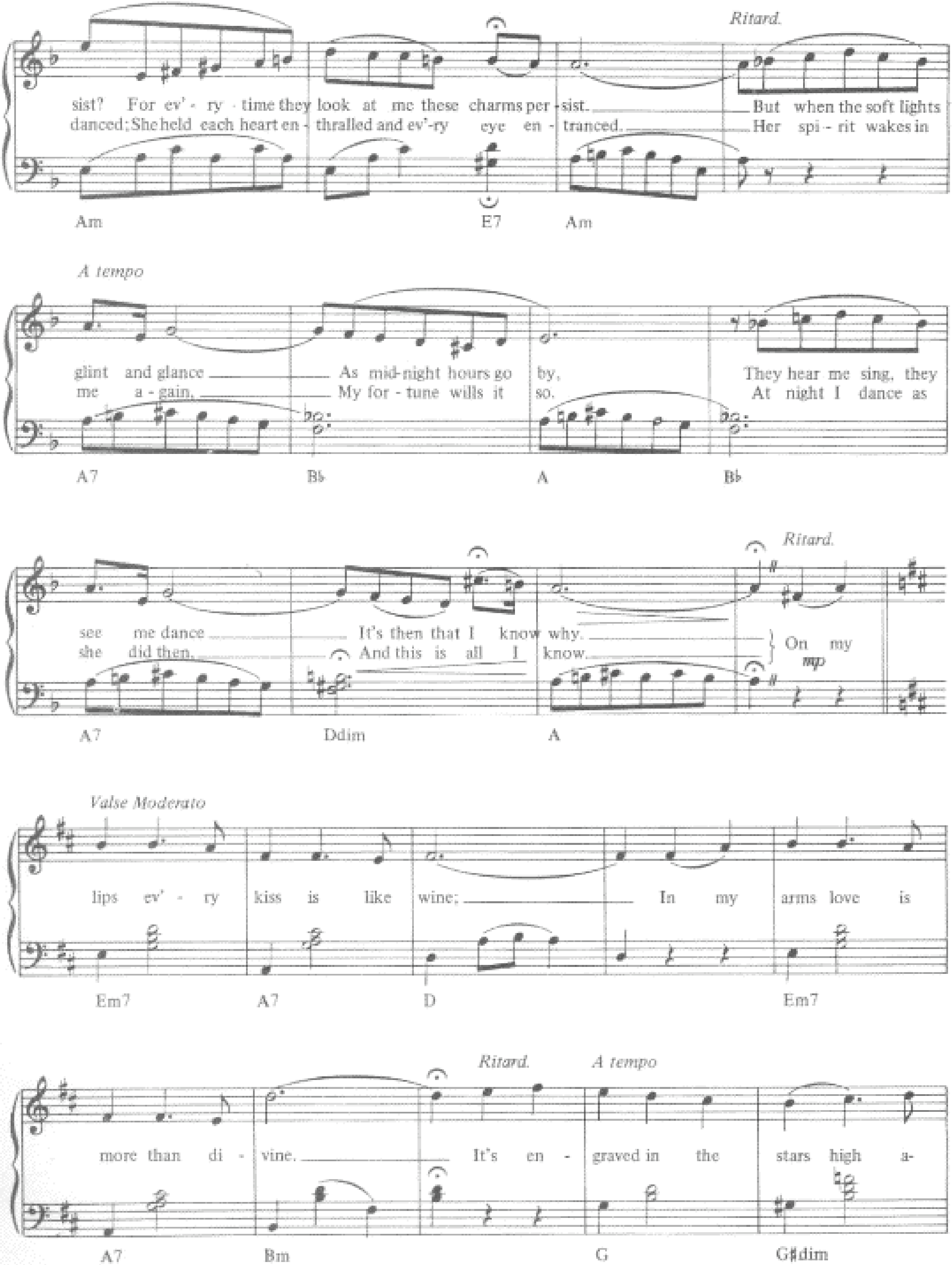
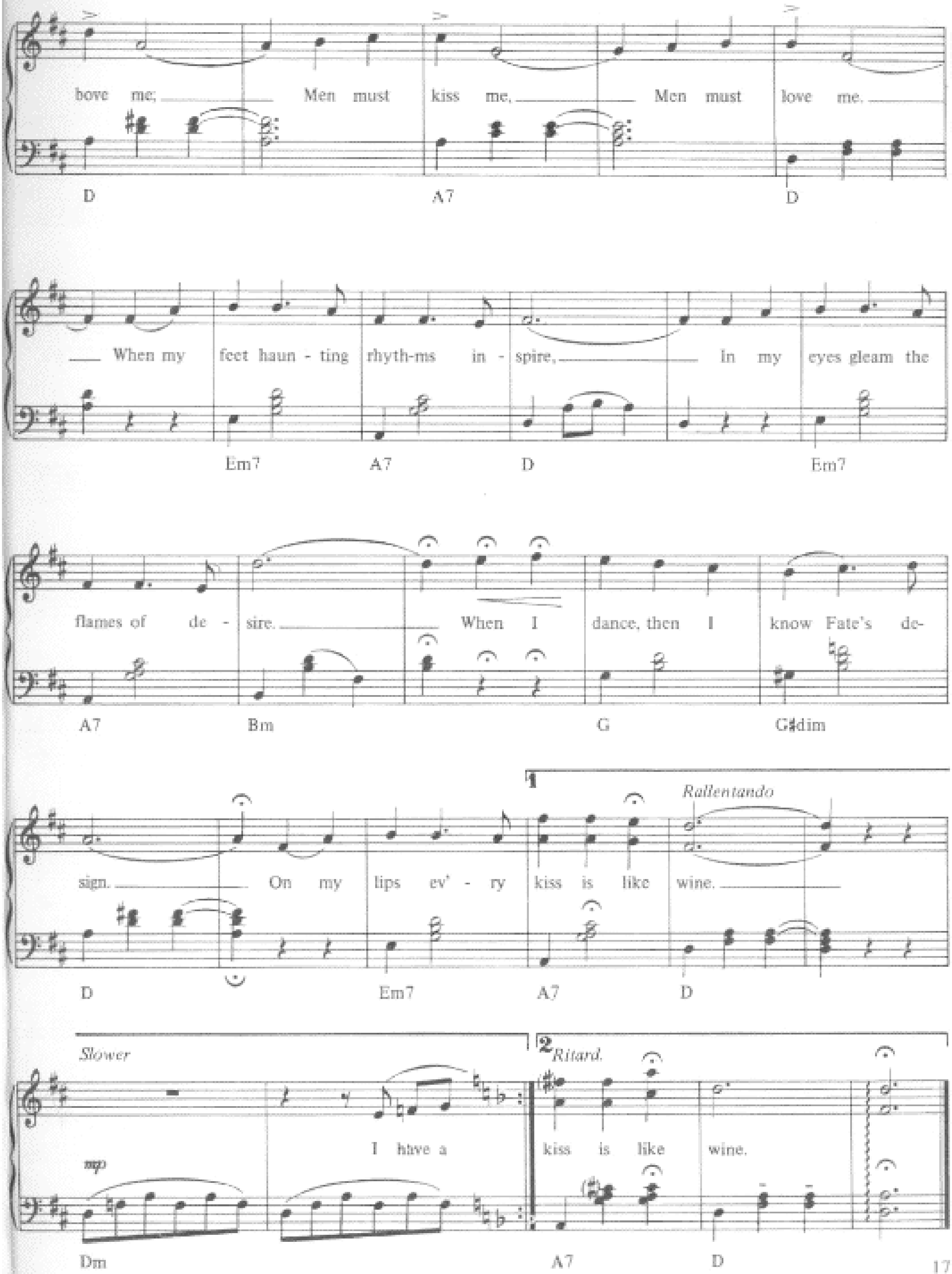
English lyric © Copyright 1964 Chappell & Co. Limited (London).

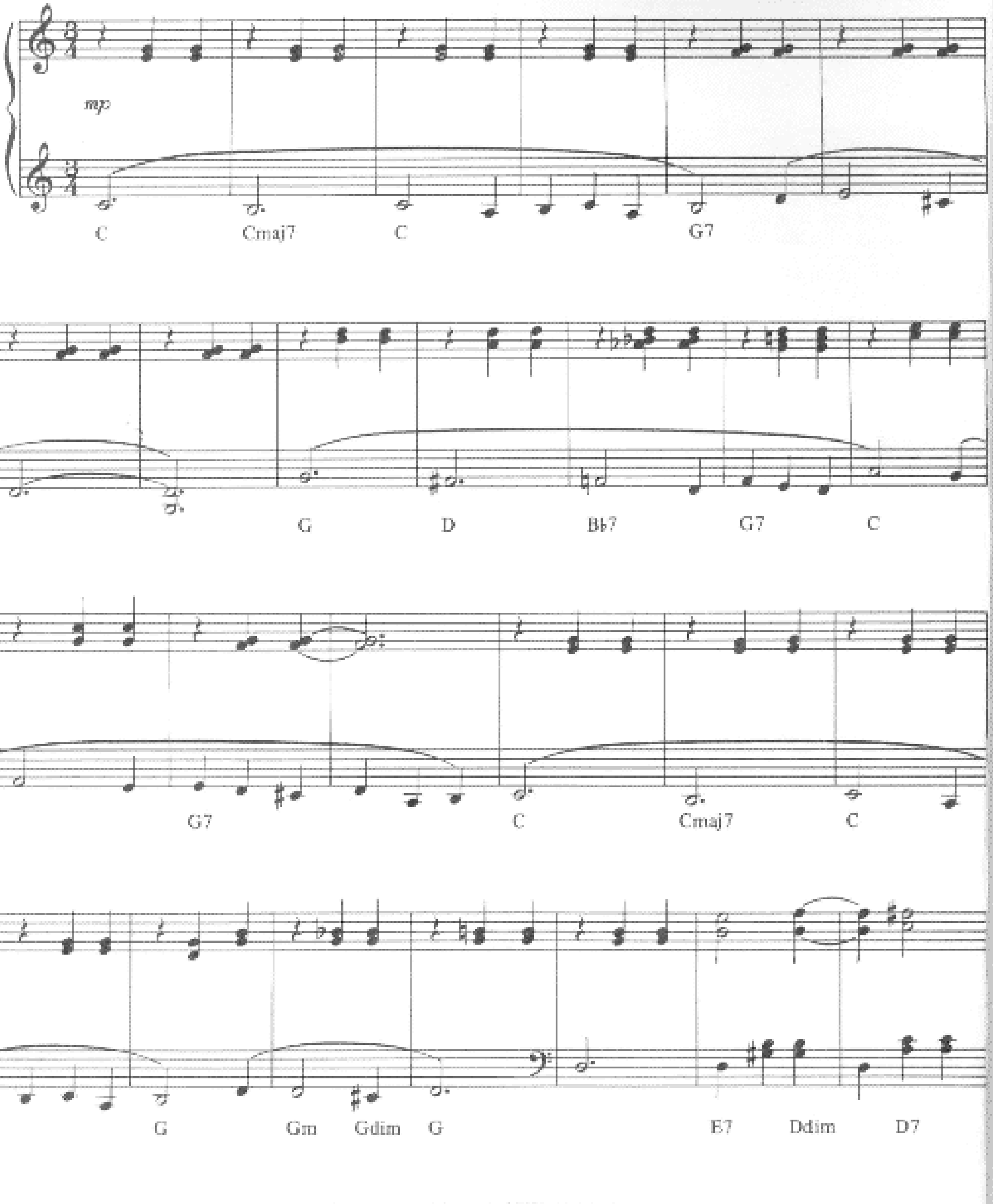

Ritard.
sist? For ev' - ry - time they look at me these charms per - sist. But when the soft lights
danced; She held each heart en - thralled and ev'-ry eye en - tranced. Her spi - rit wakes in
Am
E7
Am
A tempo
glint and glance As mid-night hours go by, They hear me sing, they
me a - gain, My for - tune wills it so. At night I dance as
A7
B♭
A
B♭
Ritard.
see me dance It's then that I know why.
she did then, And this is all I know.
On my
mp
A7
Ddim
A
Valse Moderato
lips ev' - ry kiss is like wine; In my arms love is
Em7
A7
D
Em7
Ritard.
A tempo
more than di - vine. It's en - graved in the stars high a-
A7
Bm
G
G♯dim


bove me; Men must kiss me, Men must love me.
D
A7
D
When my feet haun - ting rhyth-ms in - spire, In my eyes gleam the
Em7
A7
D
Em7
flames of de - sire. When I dance, then I know Fate's de-
A7
Bm
G
G♯dim
1
Rallentando
sign. On my lips ev' - ry kiss is like wine.
D
Em7
A7
D
Slower
mp
I have a
Dm
2
Ritard.
kiss is like wine.
A7
D

Sleeping Beauty Waltz

Peter Tchaikovsky

Valse Moderato


mp
C
Cmaj7
C
G7
G
D
B♭7
G7
C
G7
C
Cmaj7
C
G
Gm
Gdim
G
E7
Ddim
D7

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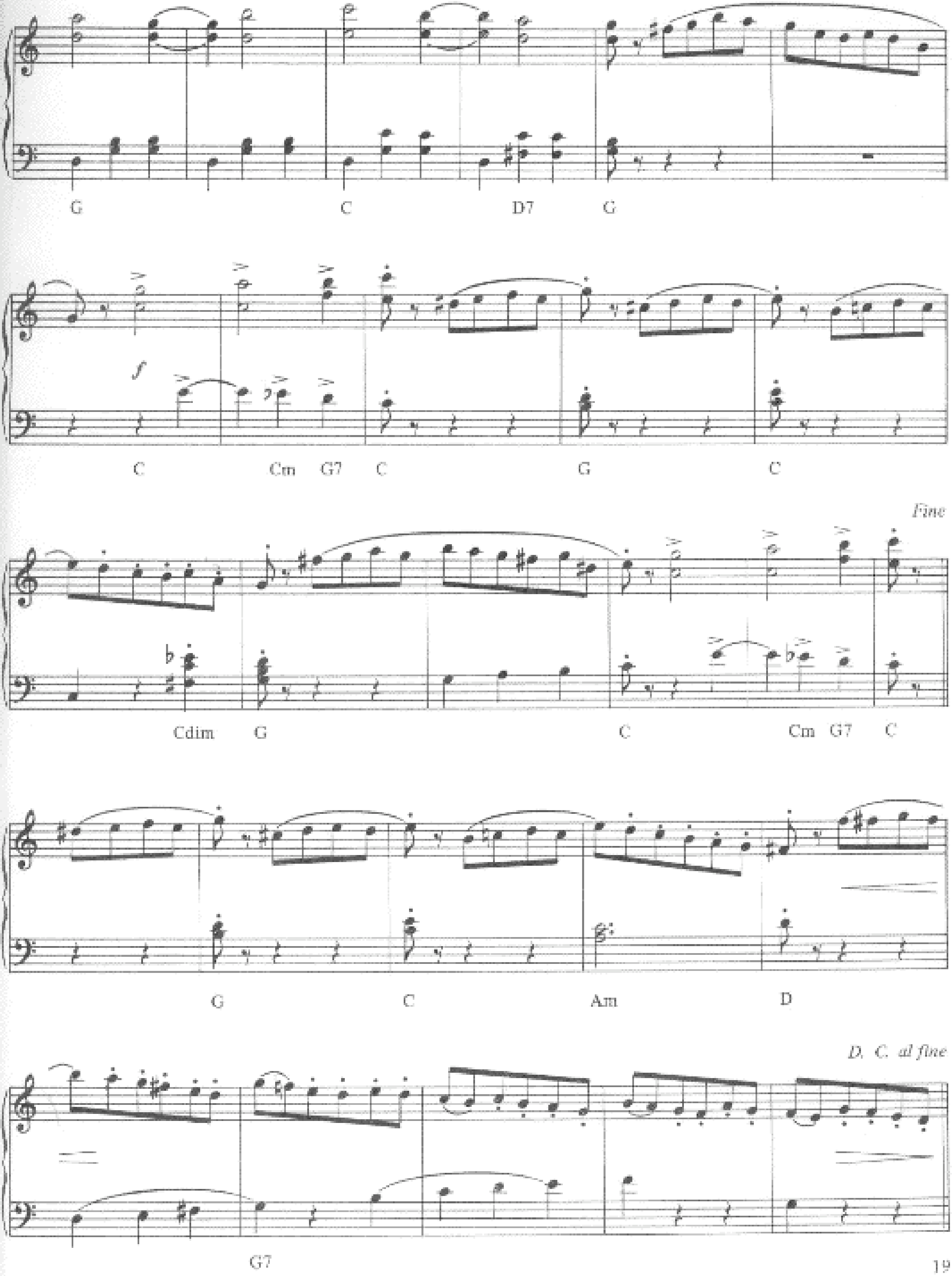
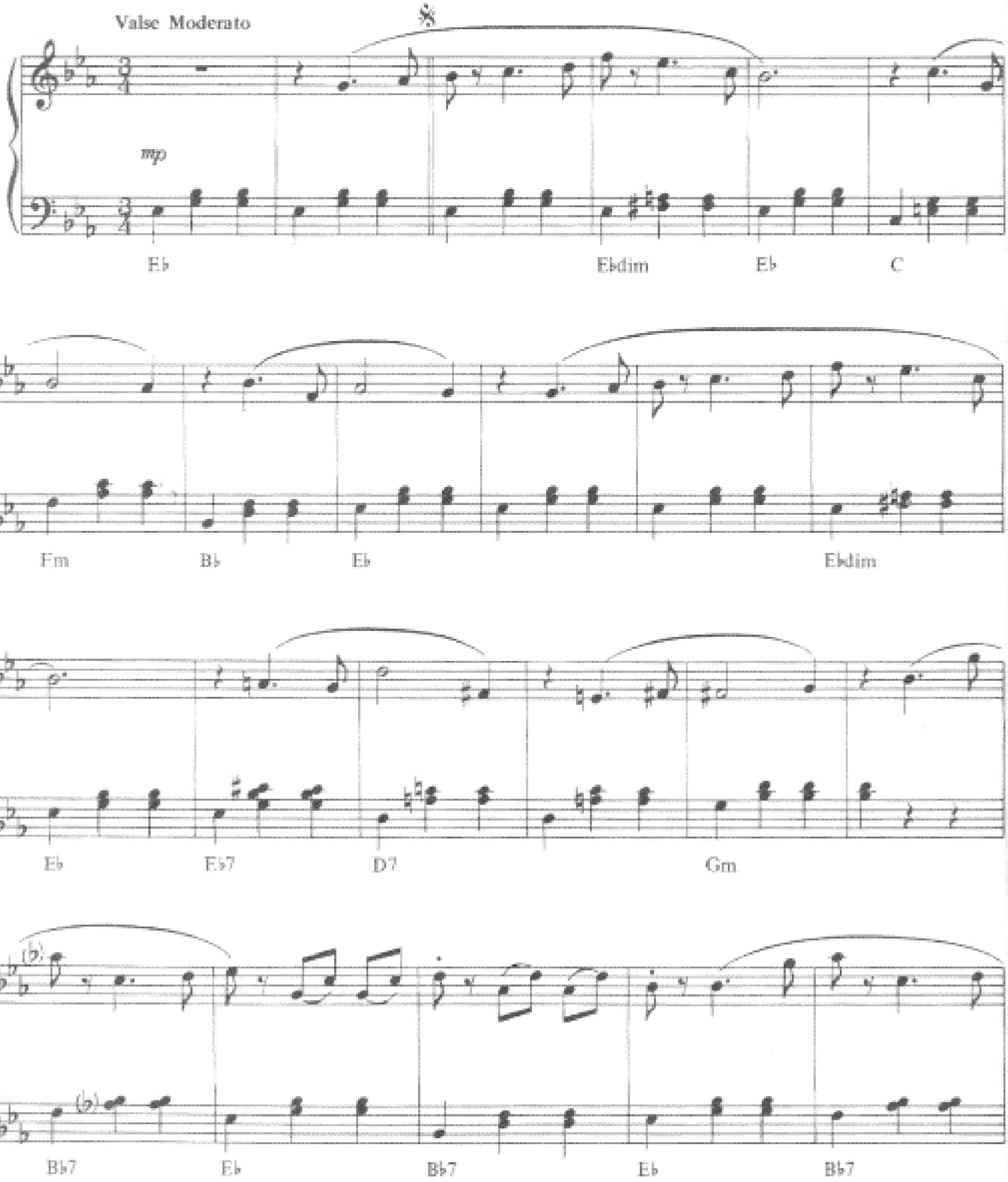

G
C
D7
G
f
C
Cm
G7
C
G
C
Fine
Cdim
G
C
Cm
G7
C
G
C
Am
D
D. C. al fine
G7

Waltz in E♭

Peter Tchaikovsky


Valse Moderato
mp
E♭
E♭dim
E♭
C
Fm
B♭
E♭
E♭dim
E♭
E♭7
D7
Gm
B♭7
E♭
B♭7
E♭
B♭7

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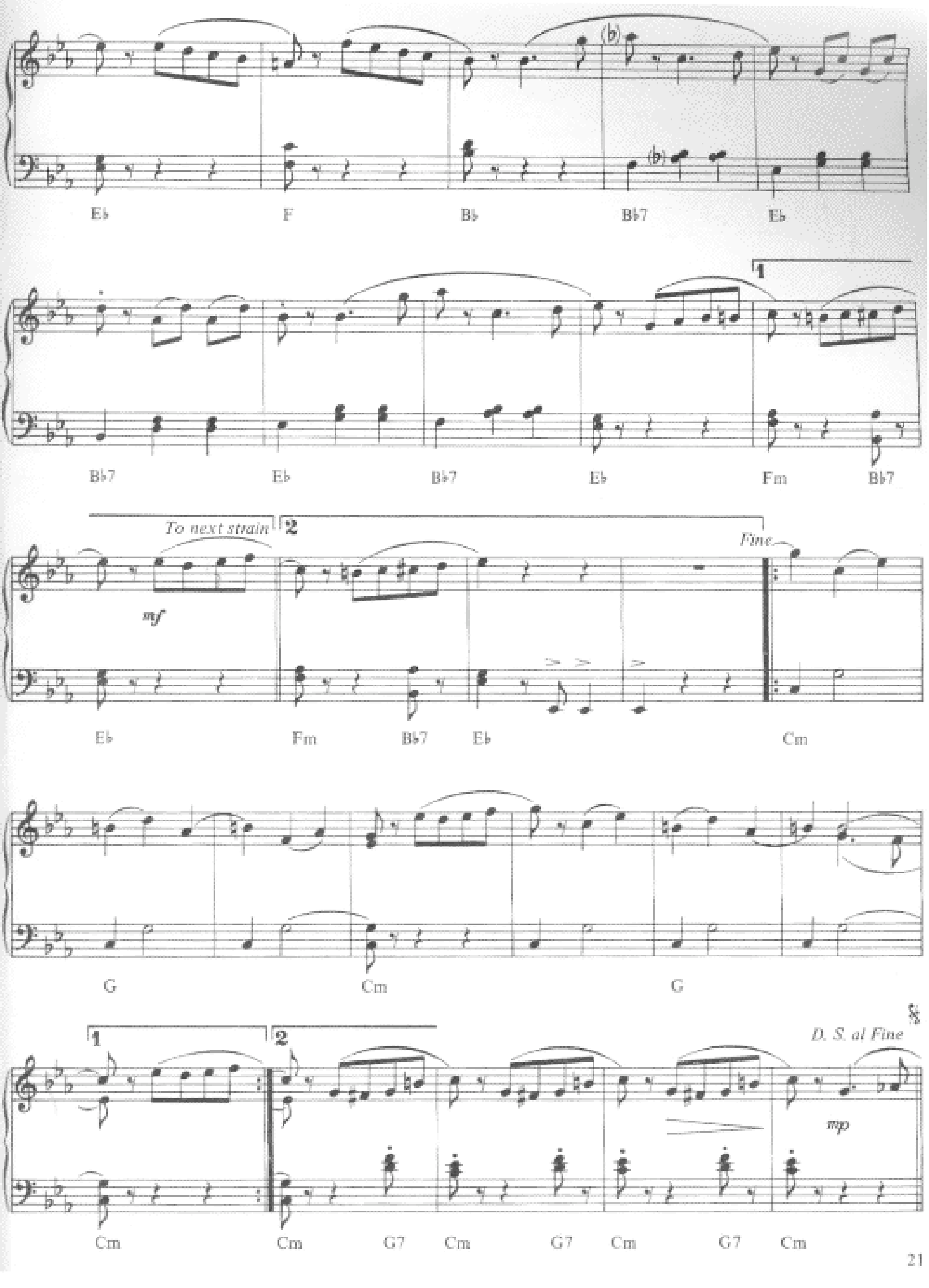
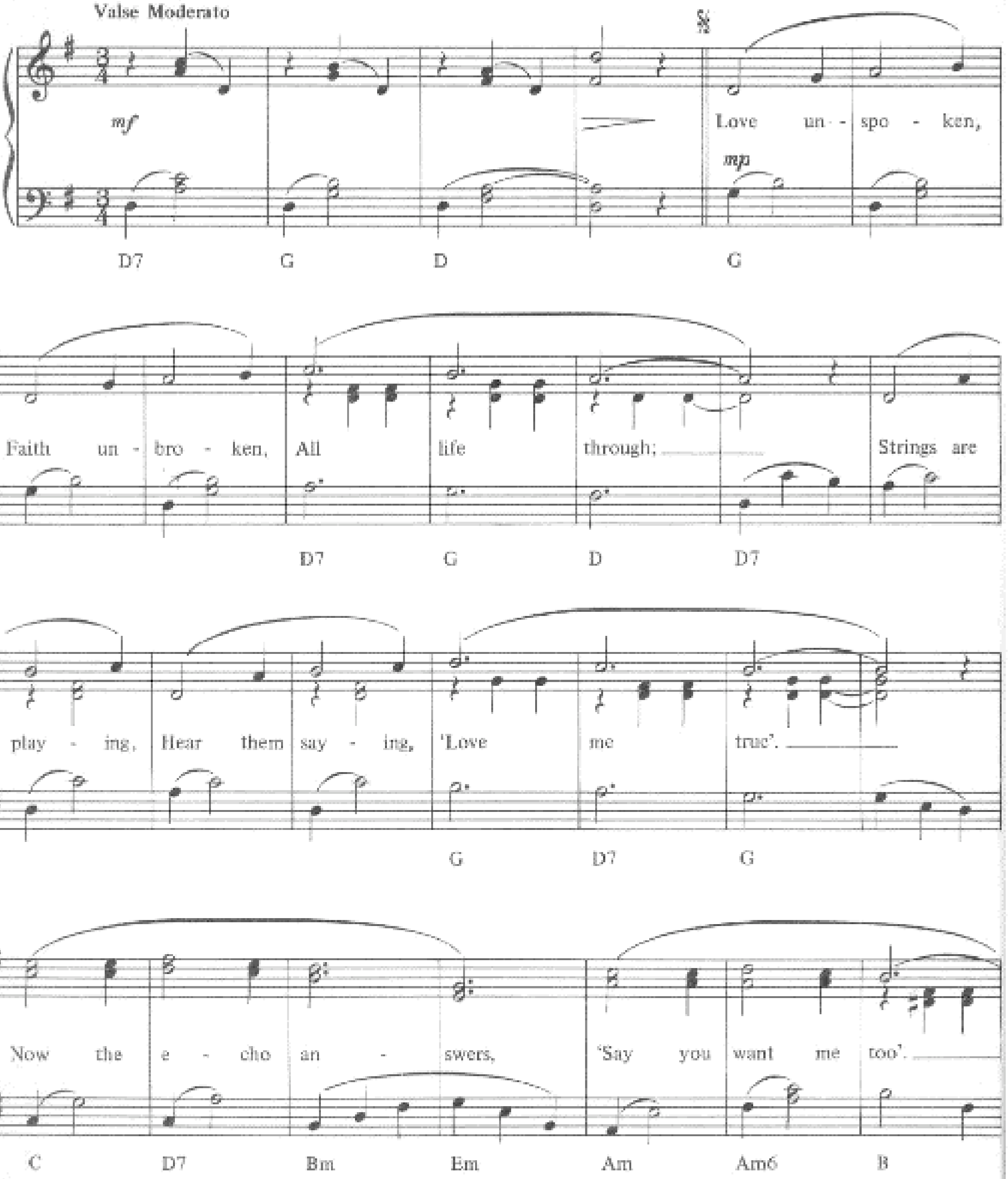

E♭
F
B♭
B♭7
E♭
1
B♭7
E♭
B♭7
E♭
Fm
B♭7
To next strain
2
mf
Fine
E♭
Fm
B♭7
E♭
Cm
G
Cm
G
1
2
D. S. al Fine
mp
Cm
Cm
G7
Cm
G7
Cm
G7
Cm

Love's Unspoken Word

(Waltz from 'The Merry Widow')
Music by Franz Lehár. Original lyric by Victor Leon and Leo Stein.
English lyric by Christopher Hassall


Valse Moderato
mf
mp
Love un - spo - ken,
Faith un - bro - ken, All life through;
Strings are play - ing, Hear them say - ing, 'Love me true'.
Now the e - cho an - swers, 'Say you want me too'.
D7
G
D
G
D7
G
D
D7
G
D7
G
C
D7
Bm
Em
Am
Am6
B

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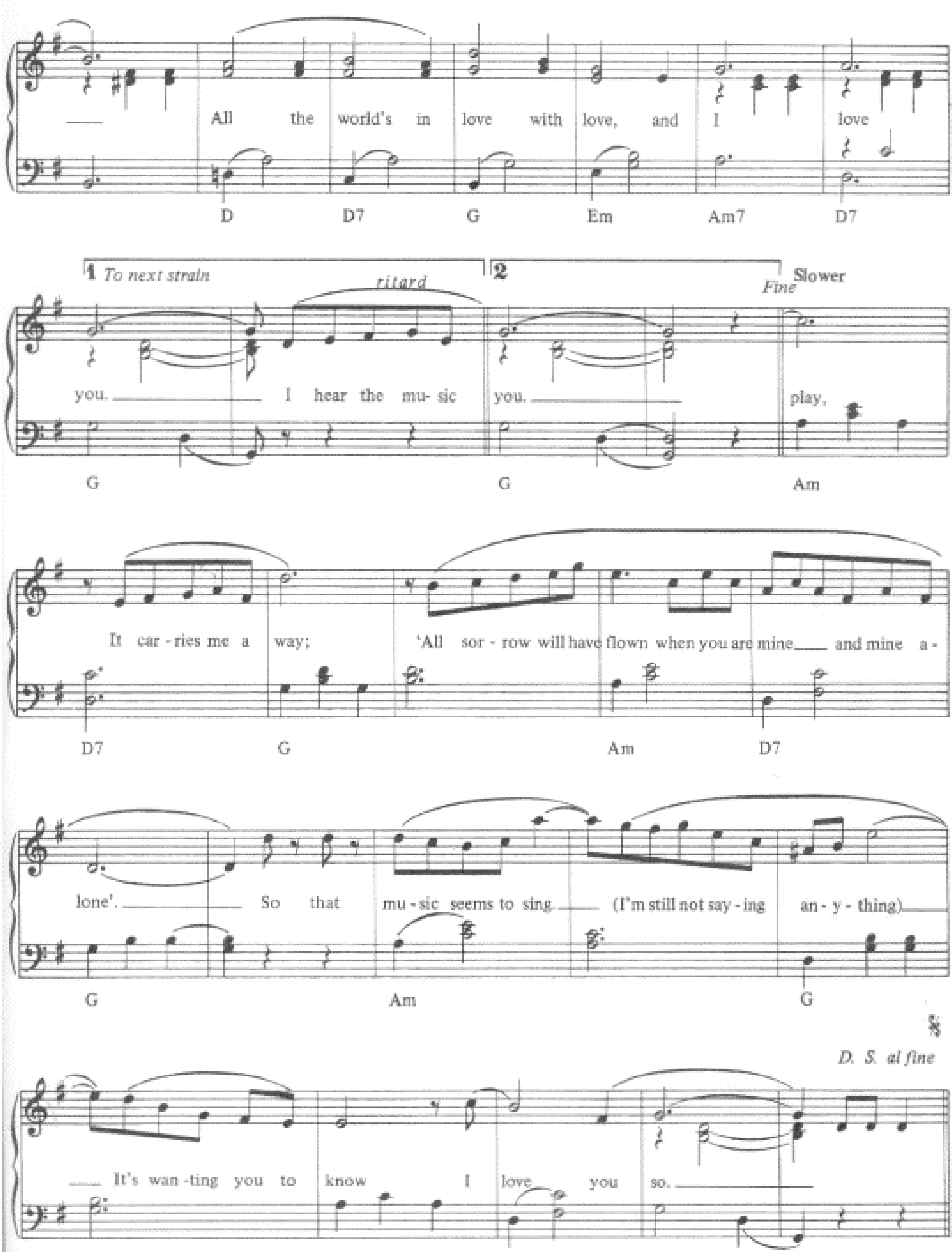
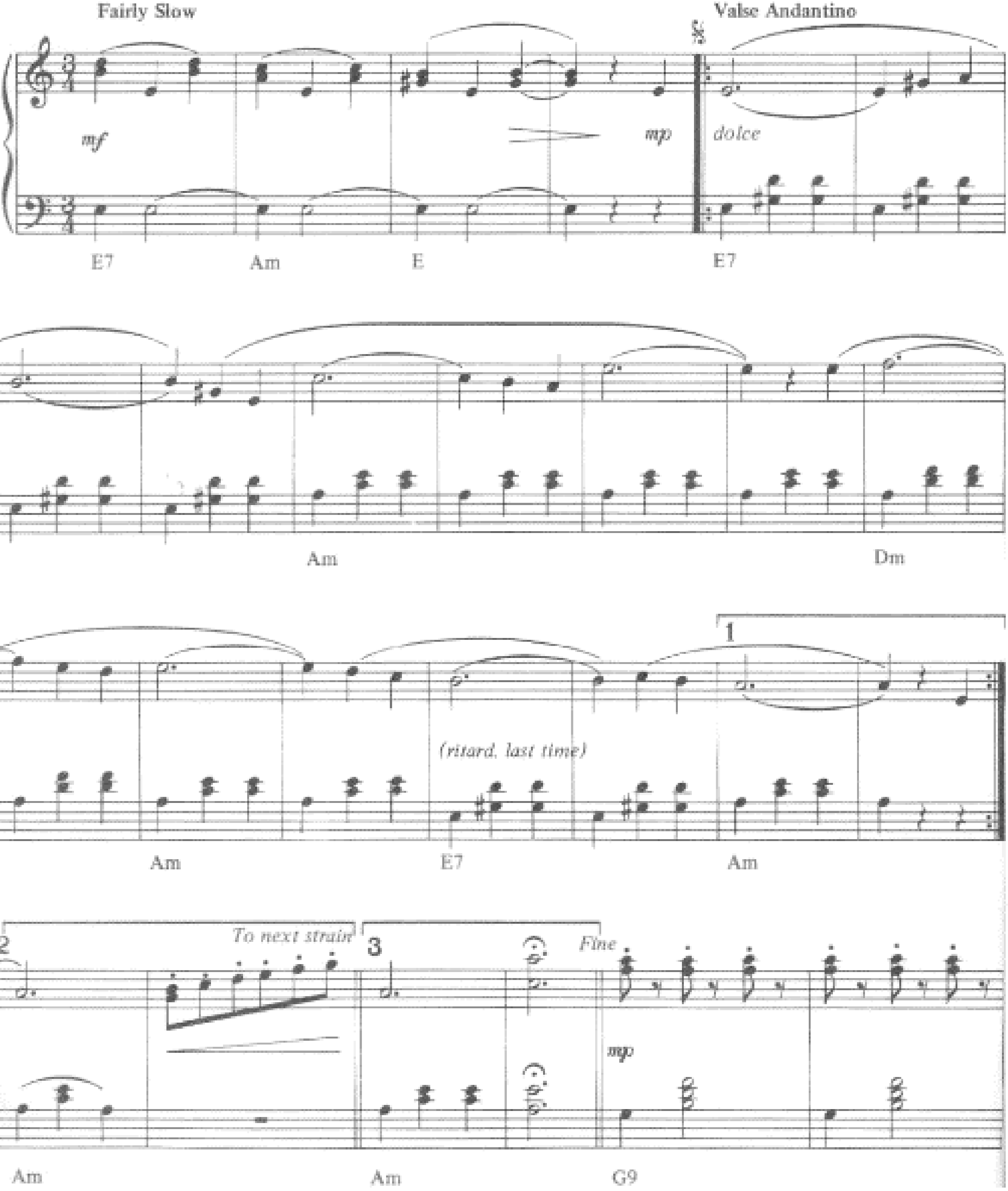
Territories, Eire and all the United States
of America, Glocken Verlag Limited.
For all other countries published by Ludwig
Doblinger (Bernhard Hermansky).


All the world's in love with love, and I love
D
D7
G
Em
Am7
D7
1 To next strain
ritard
you. I hear the mu-sic
G
2
you.
G
Fine
Slower
play,
Am
It car-ries me a way;
'All sor-row will have flown when you are mine and mine a-
D7
G
Am
D7
lone'. So that mu-sic seems to sing (I'm still not say-ing an-y-thing)
G
Am
G
D. S. al fine
It's wan-ting you to know I love you so.
Am
D7
G

Danube Waves

Jan Ivanovici


Fairly Slow
Valse Andantino
mf
mp
dolce
E7
Am
E
E7
Am
Dm
1
(ritard, last time)
Am
E7
Am
2
To next strain
3
Fine
mp
Am
Am
G9

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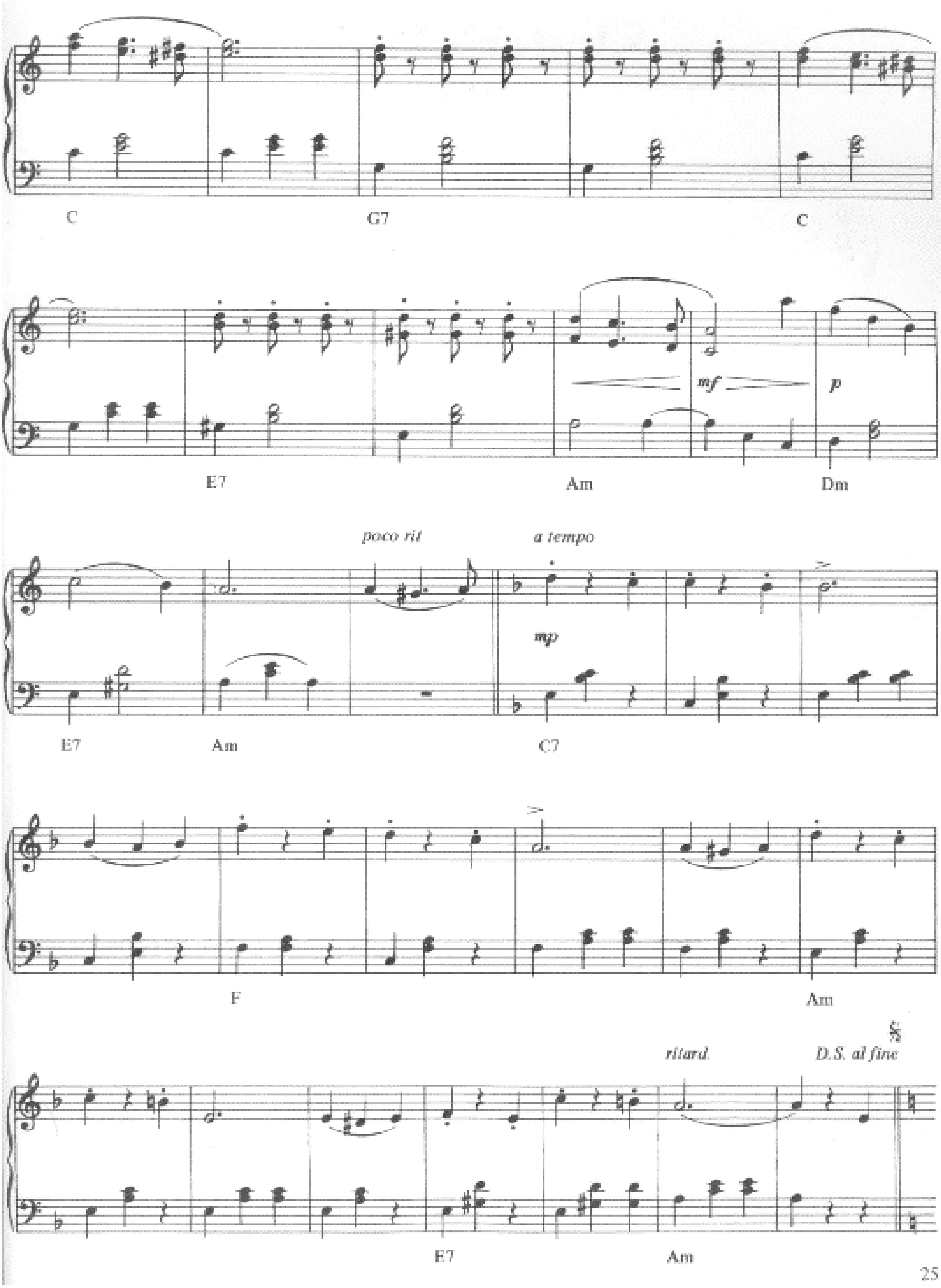
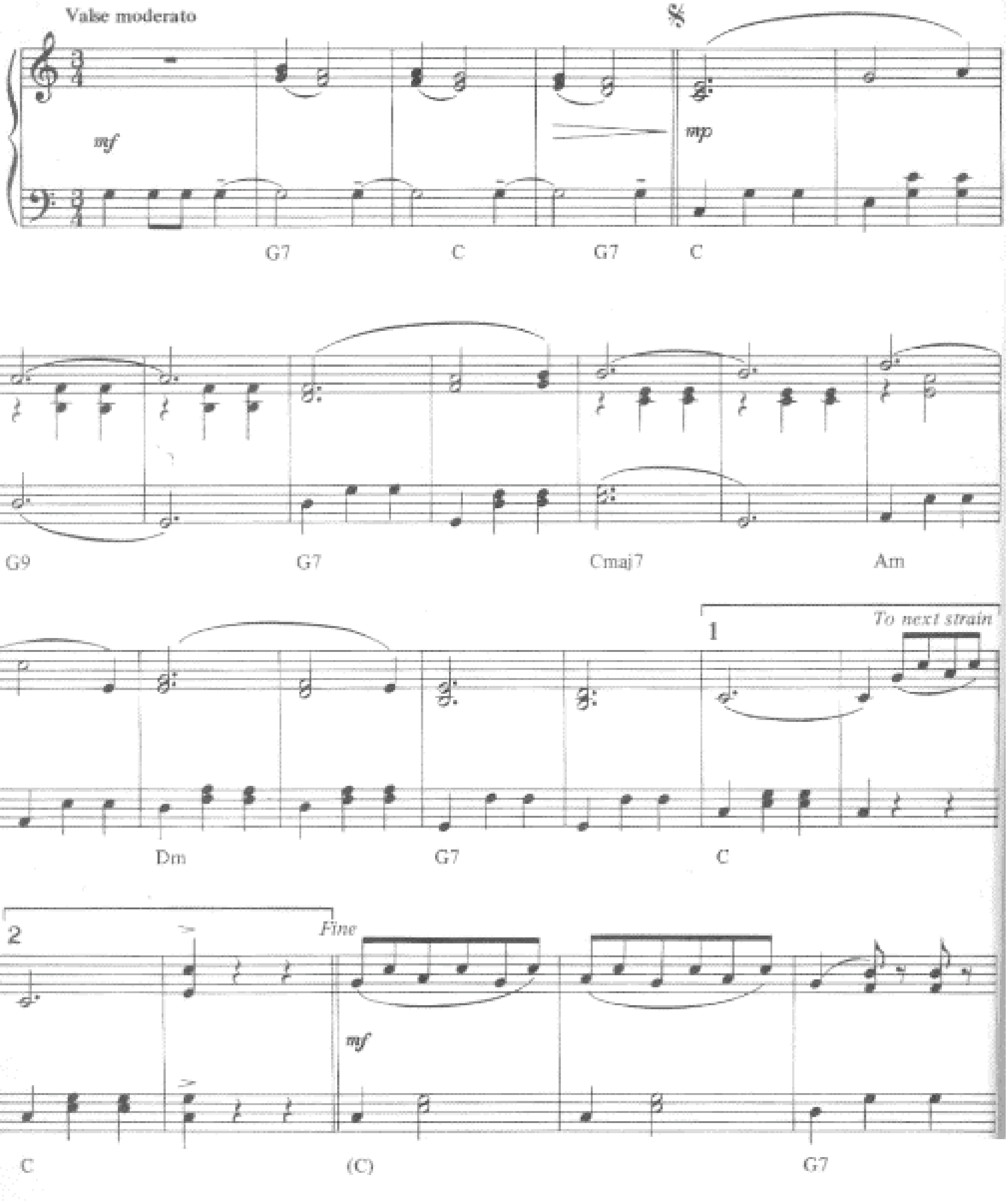

C
G7
C
E7
Am
mf
p
Dm
poco rit
a tempo
mp
E7
Am
C7
F
Am
ritard.
D.S. al fine
E7
Am

Skater's Waltz

Emil Waldteufel


Valse moderato
mf
mp
G7
C
G7
C
G9
G7
Cmaj7
Am
1
To next strain
Dm
G7
C
2
Fine
mf
C
(C)
G7

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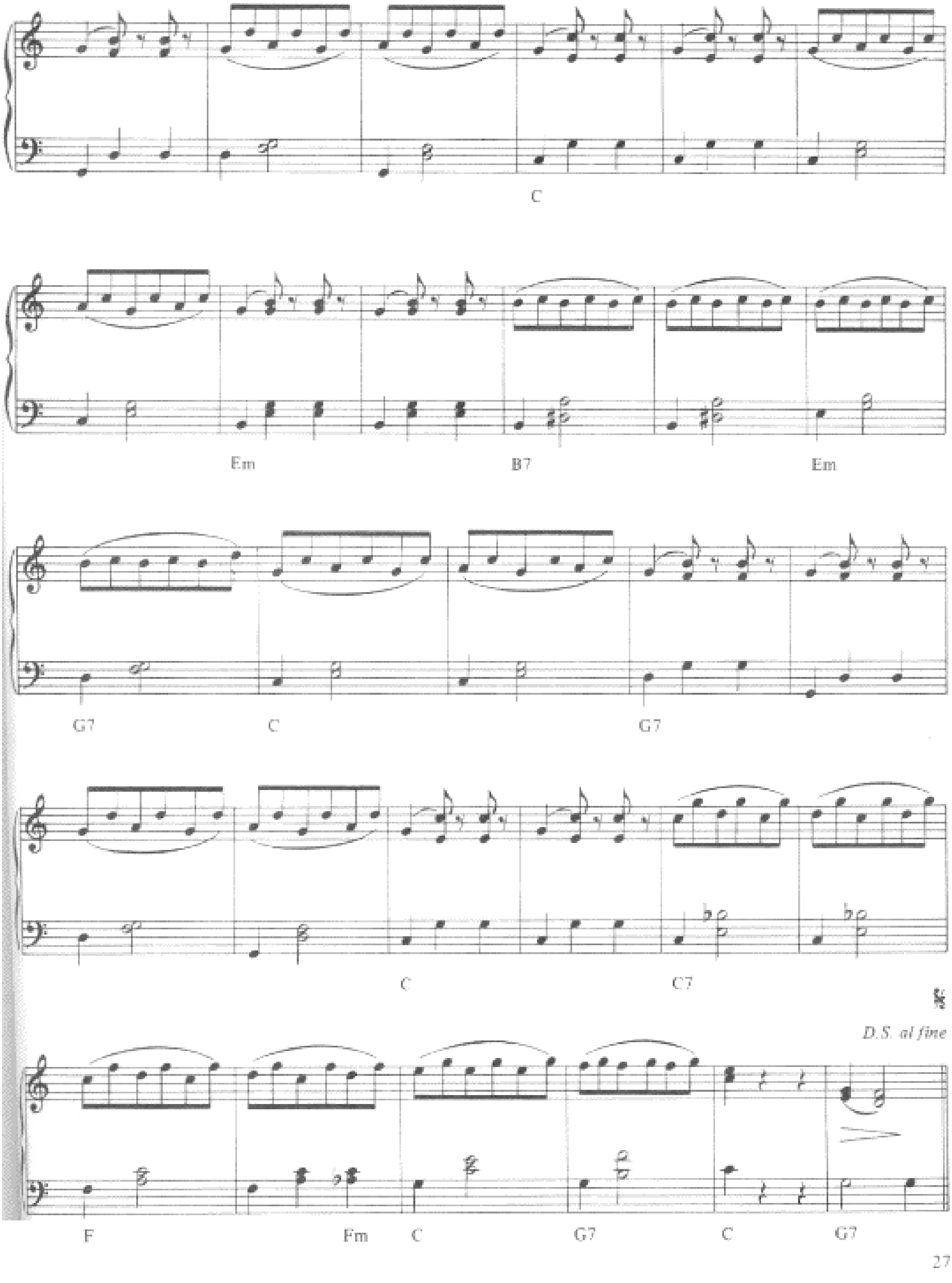
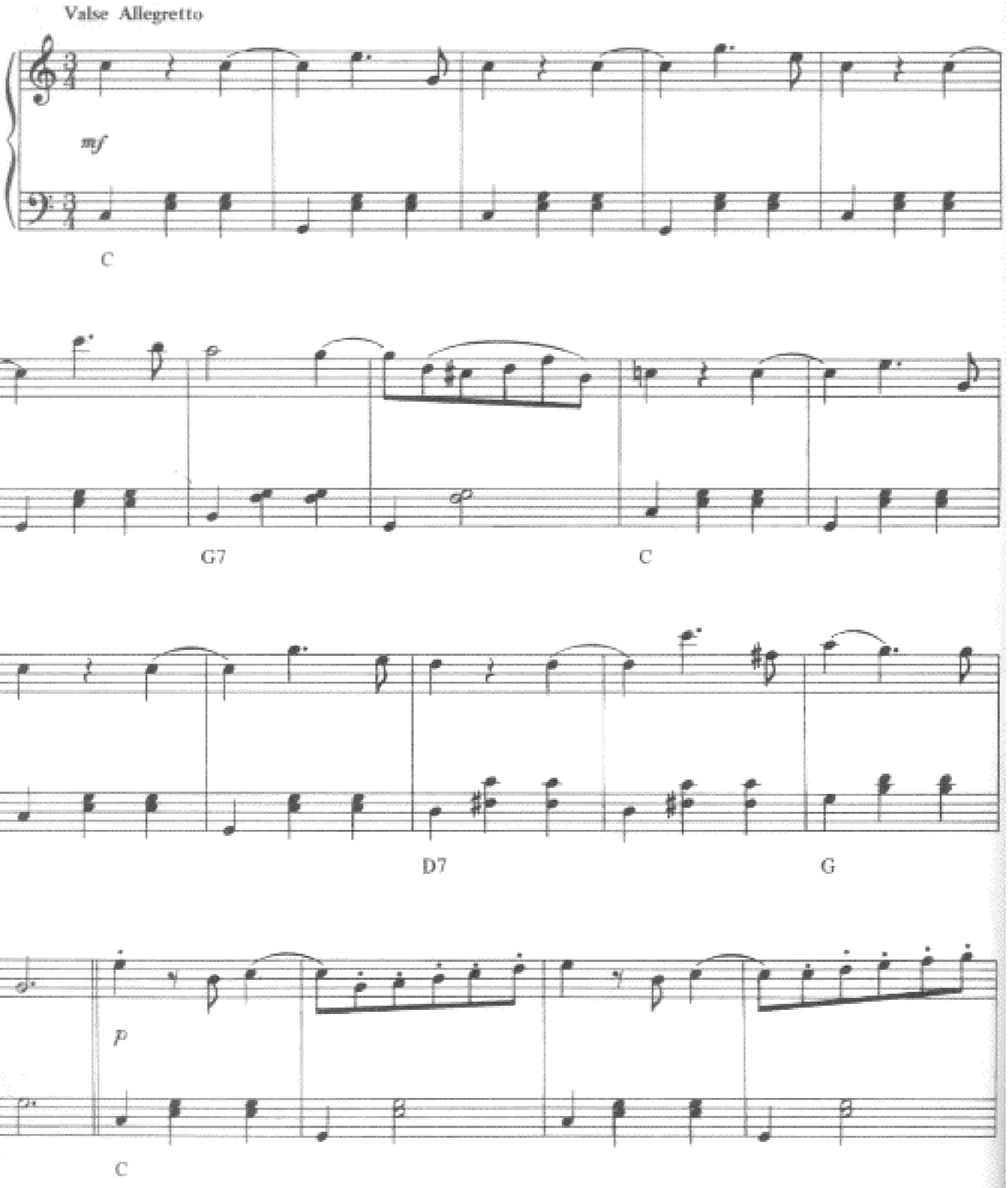

C
Em
B7
Em
G7
C
G7
C
C7
D.S. al fine
F
Fm
C
G7
C
G7

Waltz From "Faust"

Charles Gounod


Valse Allegretto
mf
C
G7
C
D7
G
p
C

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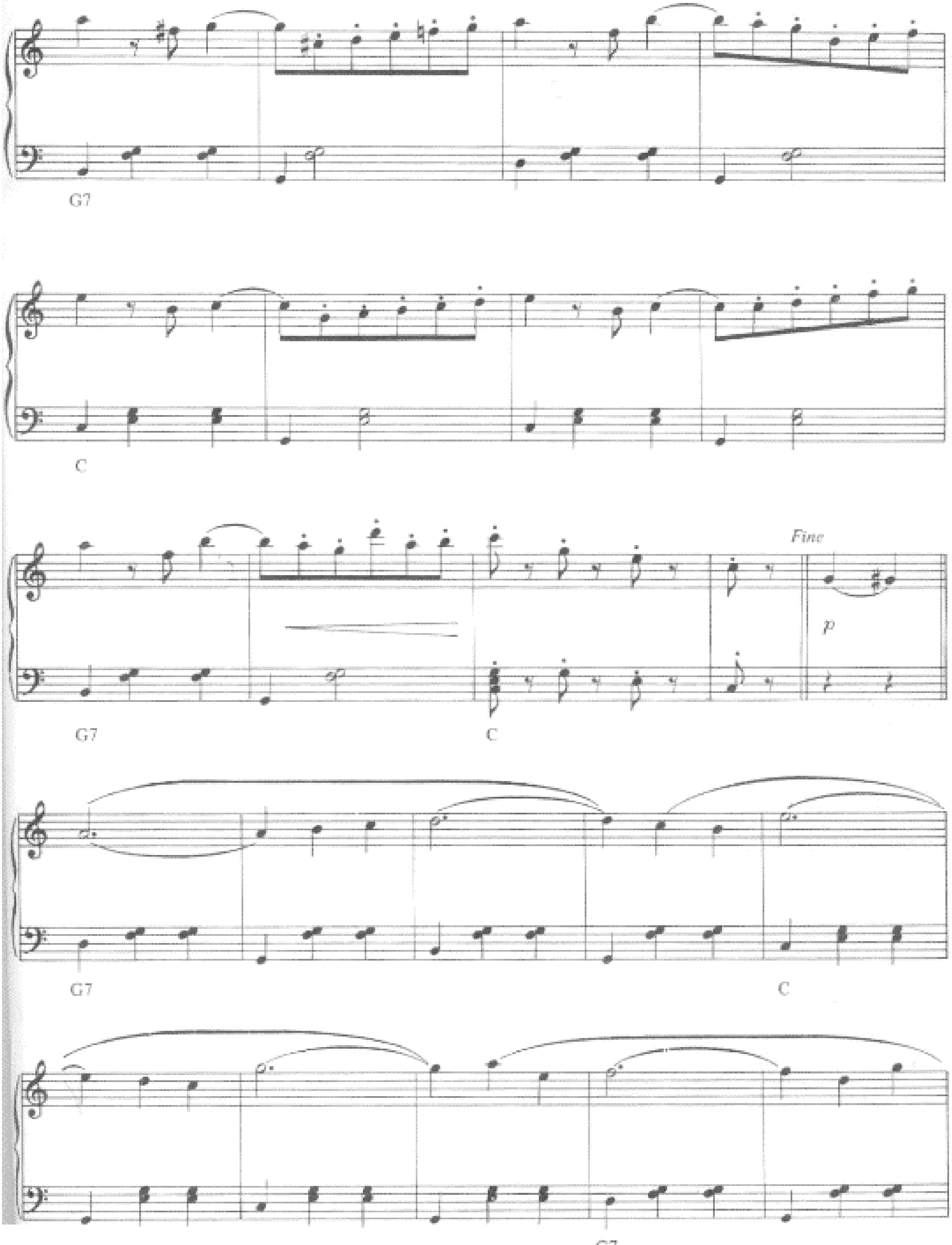
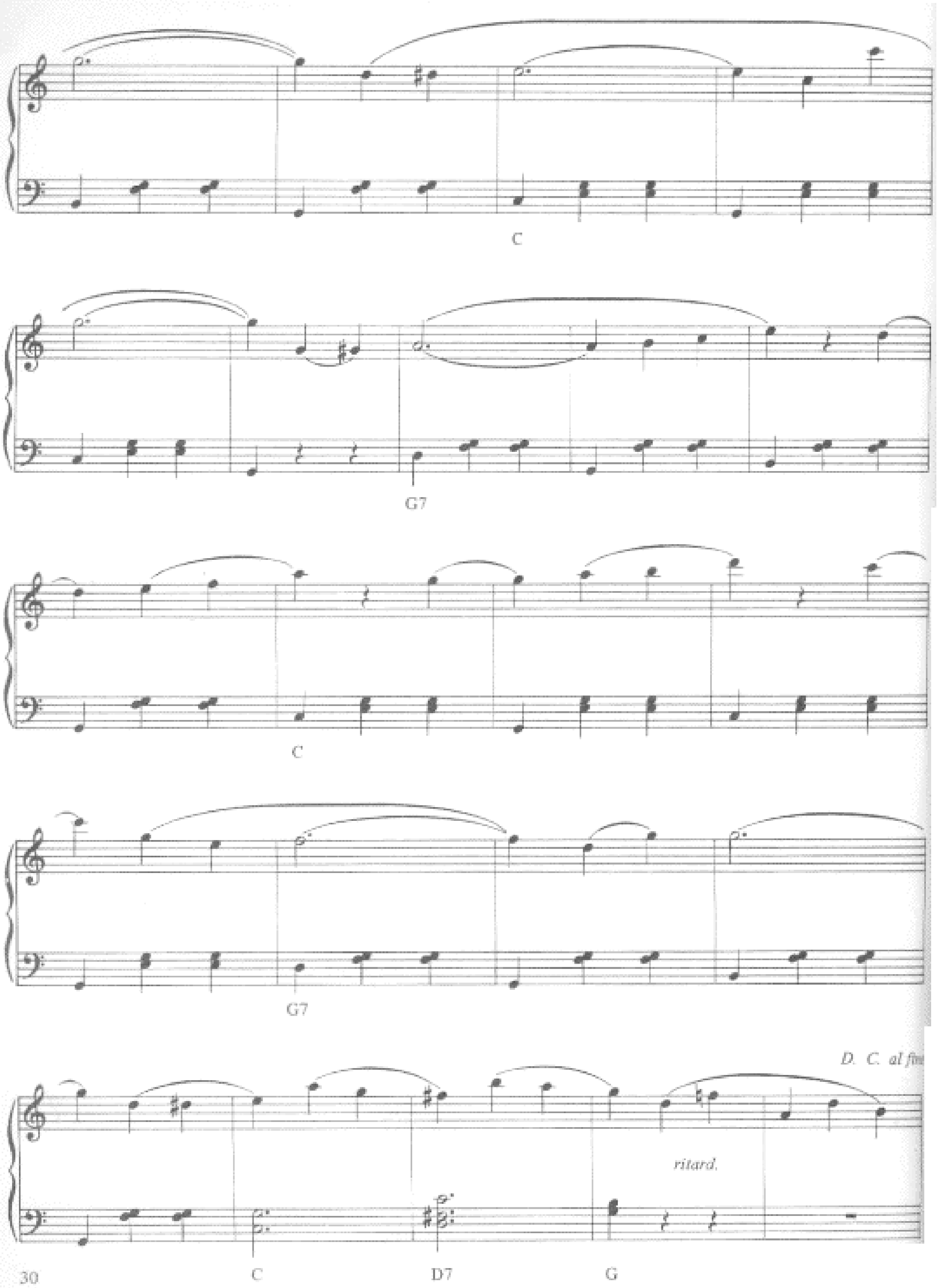

G7
C
G7
C
Fine
p
G7
C
G7

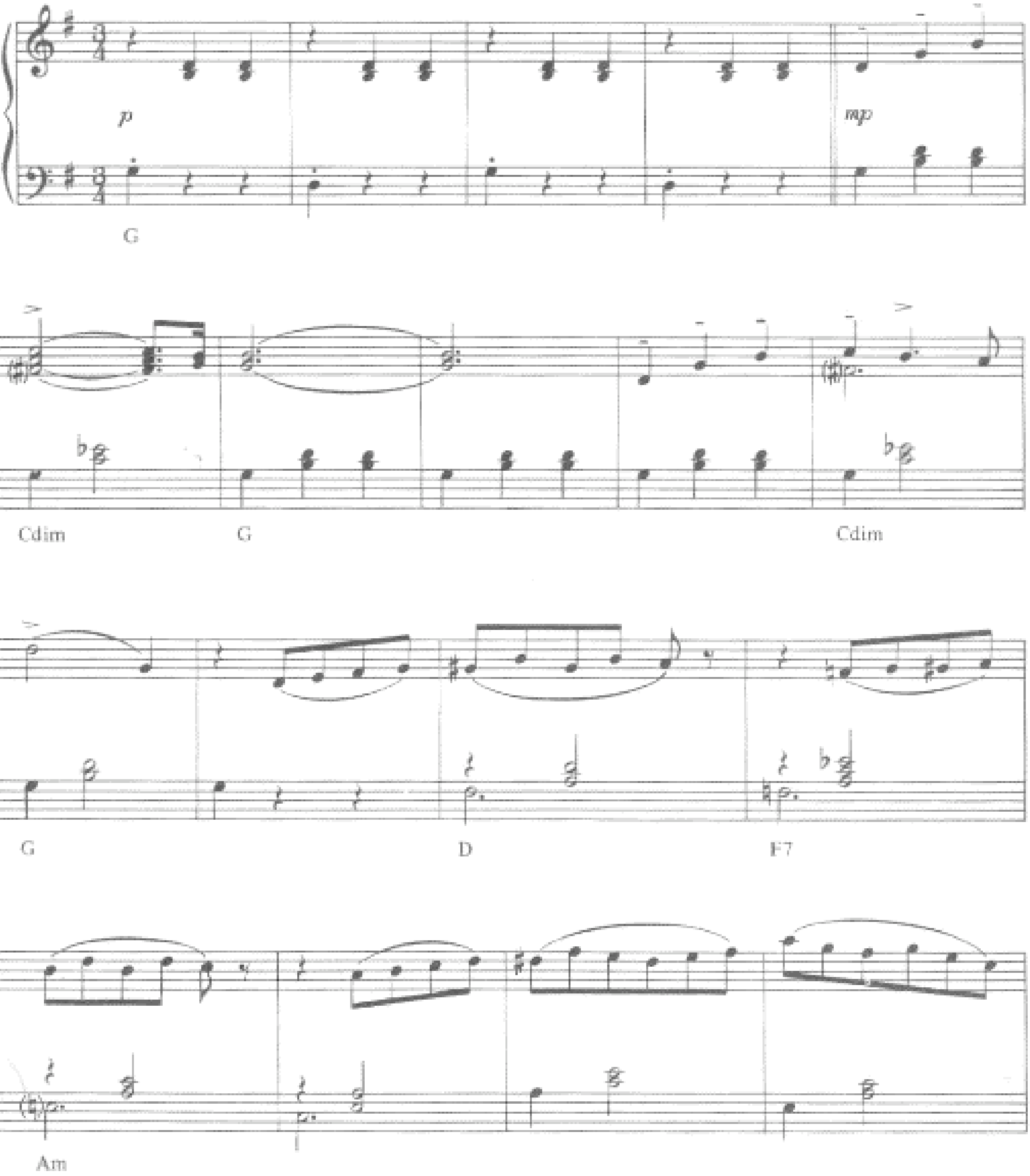

C
G7
C
G7
D. C. al fin
ritard.
C
D7
G

Waltz Of The Flowers

(from 'Nutcracker Suite')

Peter Tchaikovsky

Valse Moderato


p
mp
G
Cdim
G
Cdim
G
D
F7
Am

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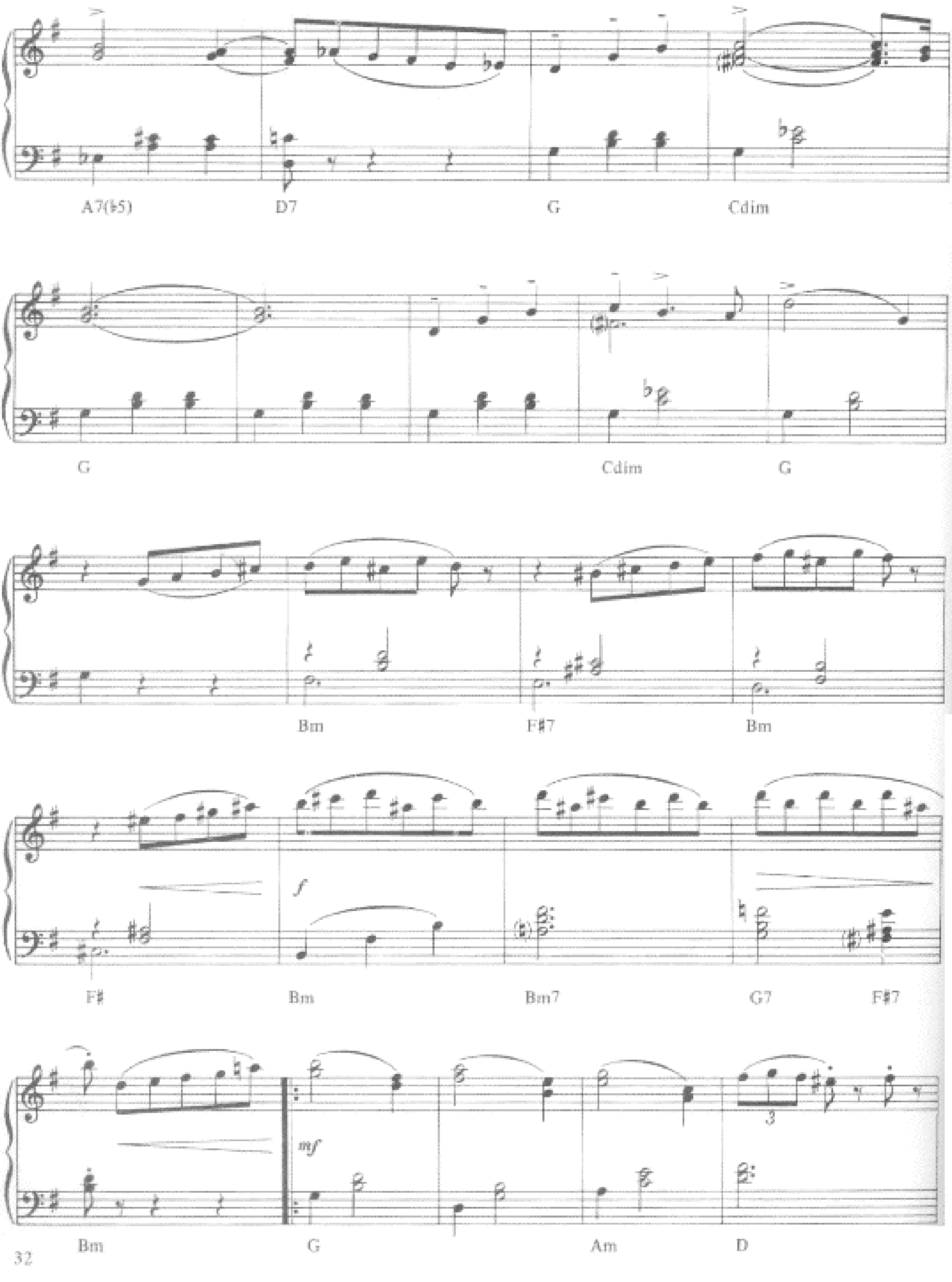
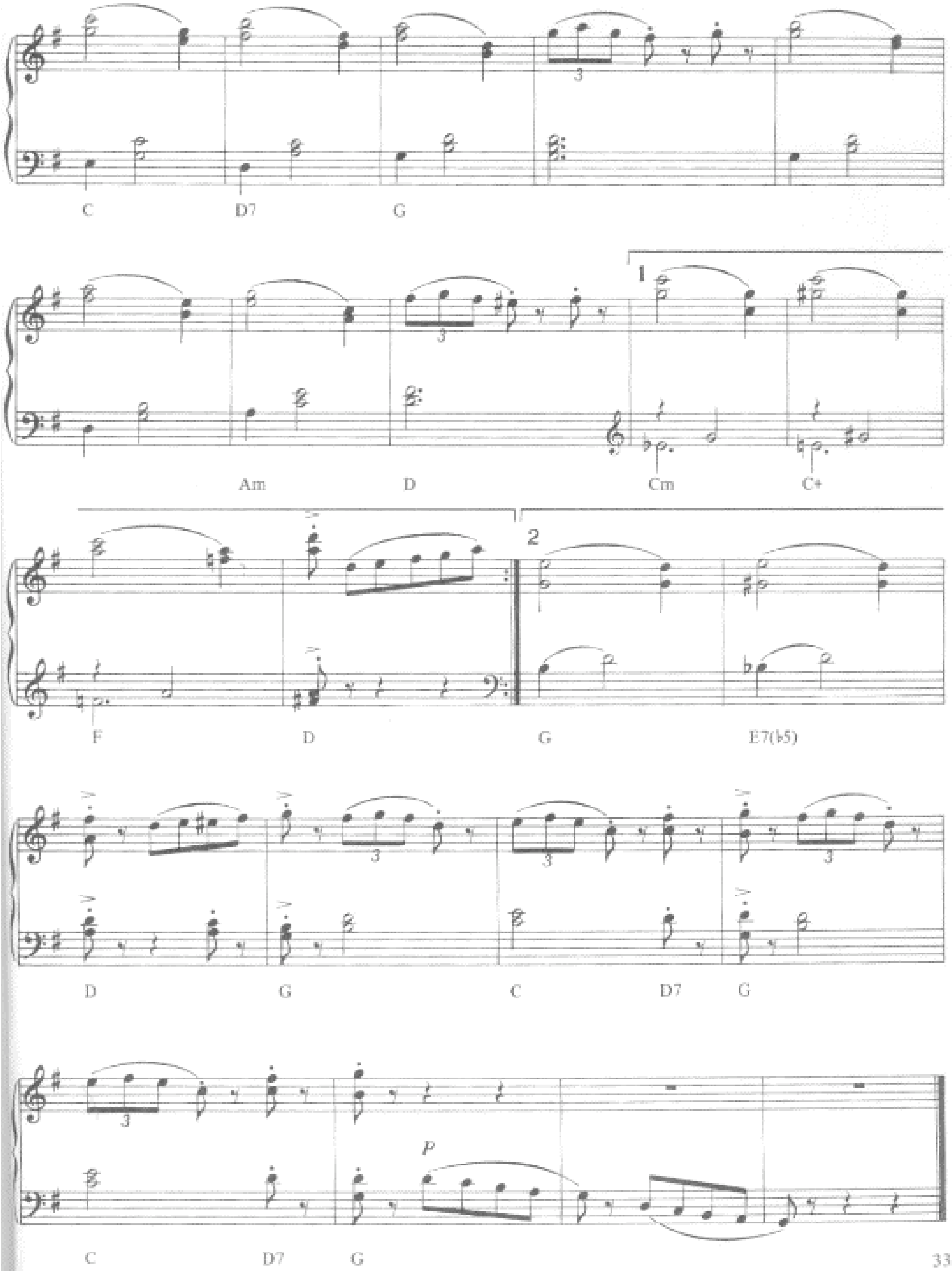
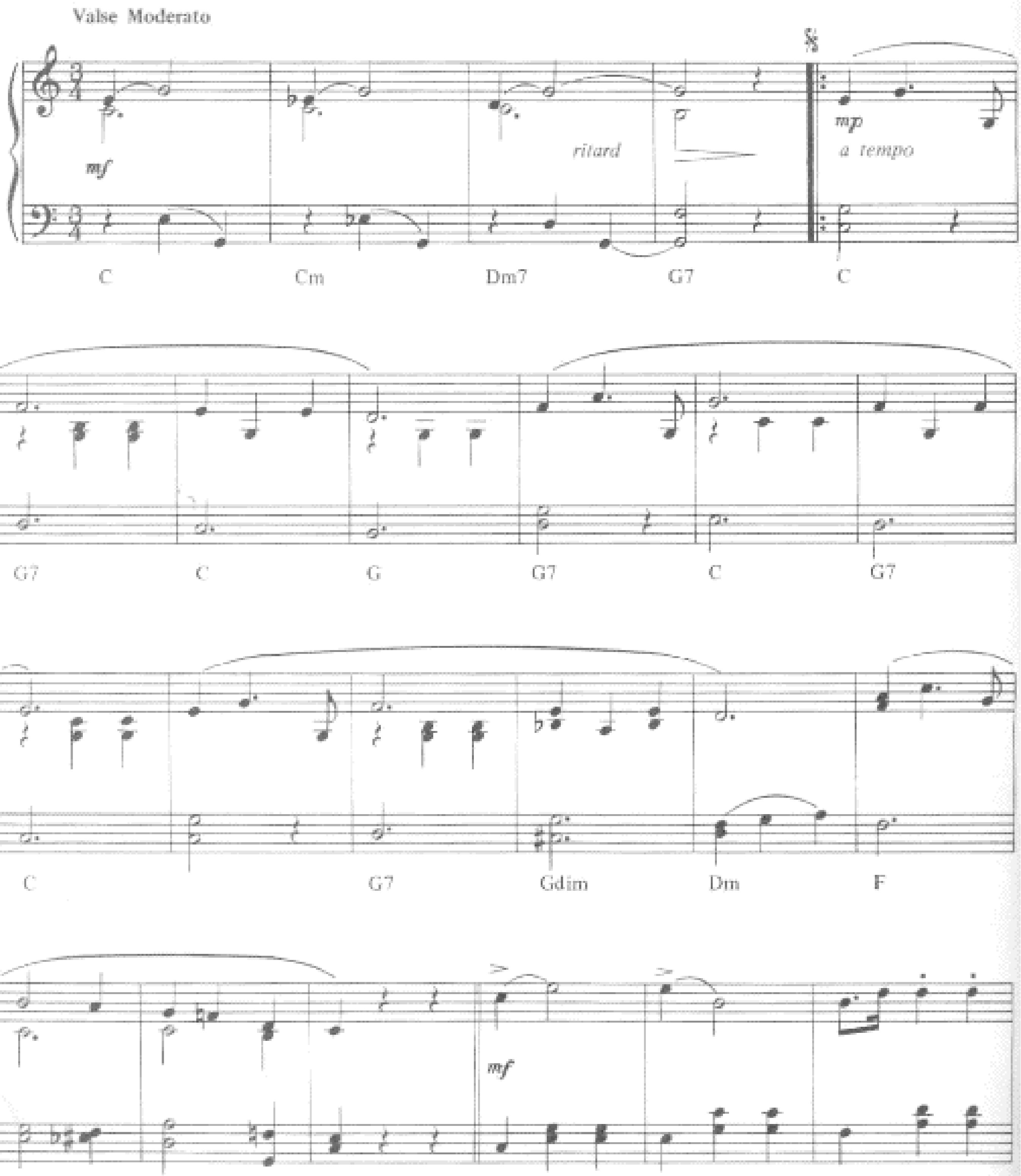

A7(♭5)
D7
G
Cdim
G
Cdim
G
Bm
F♯7
Bm
f
F♯
Bm
Bm7
G7
F♯7
mf
Bm
G
Am
D
3


C
D7
G
1
Am
D
Cm
C+
2
F
D
G
E7(♭5)
D
G
C
D7
G
p
C
D7
G

Emperor Waltz

Johann Strauss


Valse Moderato
mf
ritard
mp
a tempo
C
Cm
Dm7
G7
C
G7
C
G
G7
C
G7
C
G7
Gdim
Dm
F
C
Cdim
Dm7
G7
C
mf
Dm

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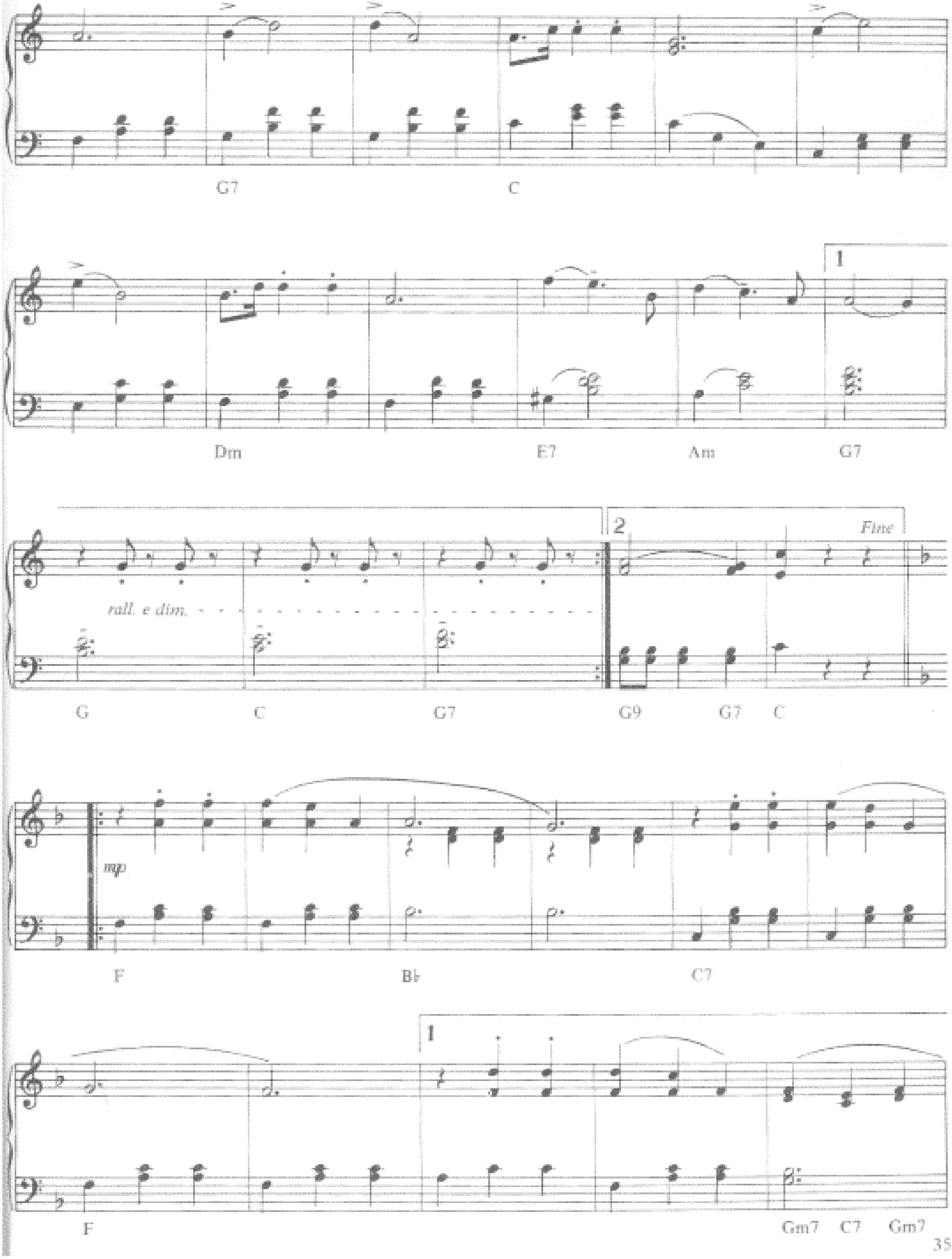
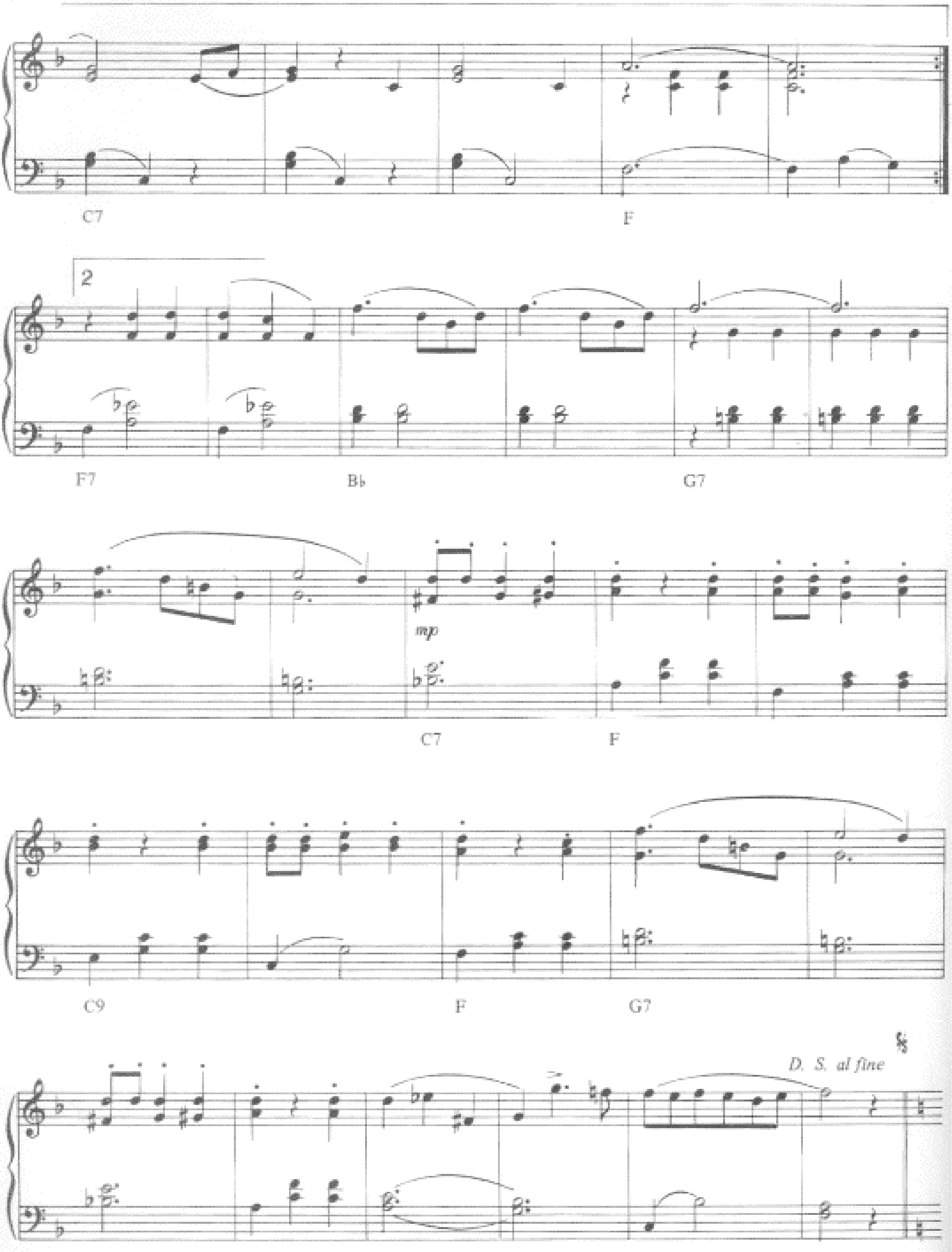
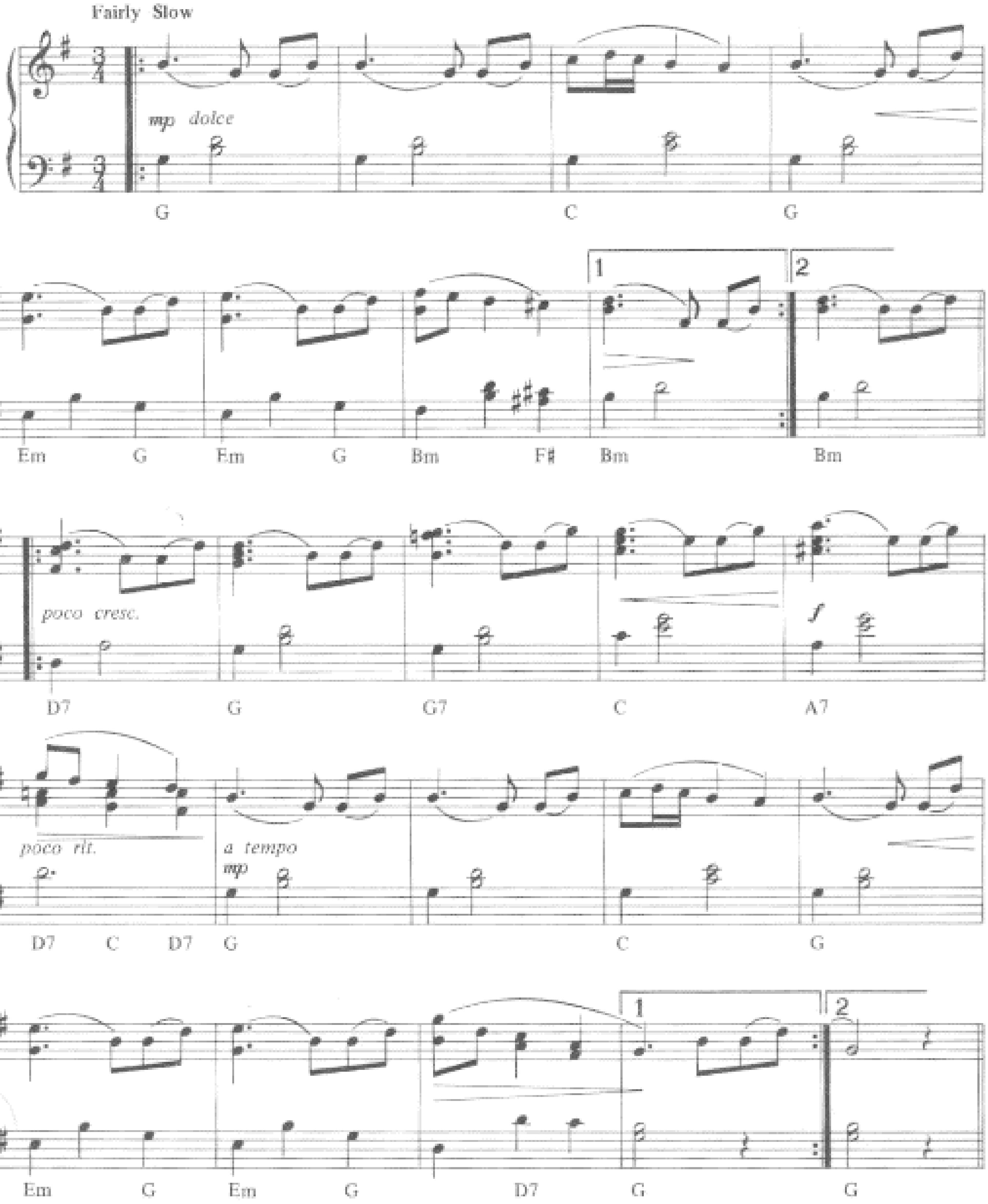

G7
C
Dm
E7
Am
1
G7
G
rall. e dim.
C
G7
2
Fine
G9
G7
C
mp
F
B♭
C7
F
1
Gm7
C7
Gm7


C7
F
2
F7
B♭
G7
mp
C7
F
C9
F
G7
D. S. al fine
C7
F
D7(♭9)
Gm
C7
F

Waltz in A♭

Johannes Brahms


Fairly Slow
mp dolce
G
C
G
Em
G
Em
G
Bm
F♯
1
Bm
2
Bm
poco cresc.
D7
G
G7
C
f
A7
poco rit.
a tempo
mp
D7
C
D7
G
C
G
Em
G
Em
G
D7
1
G
2
G

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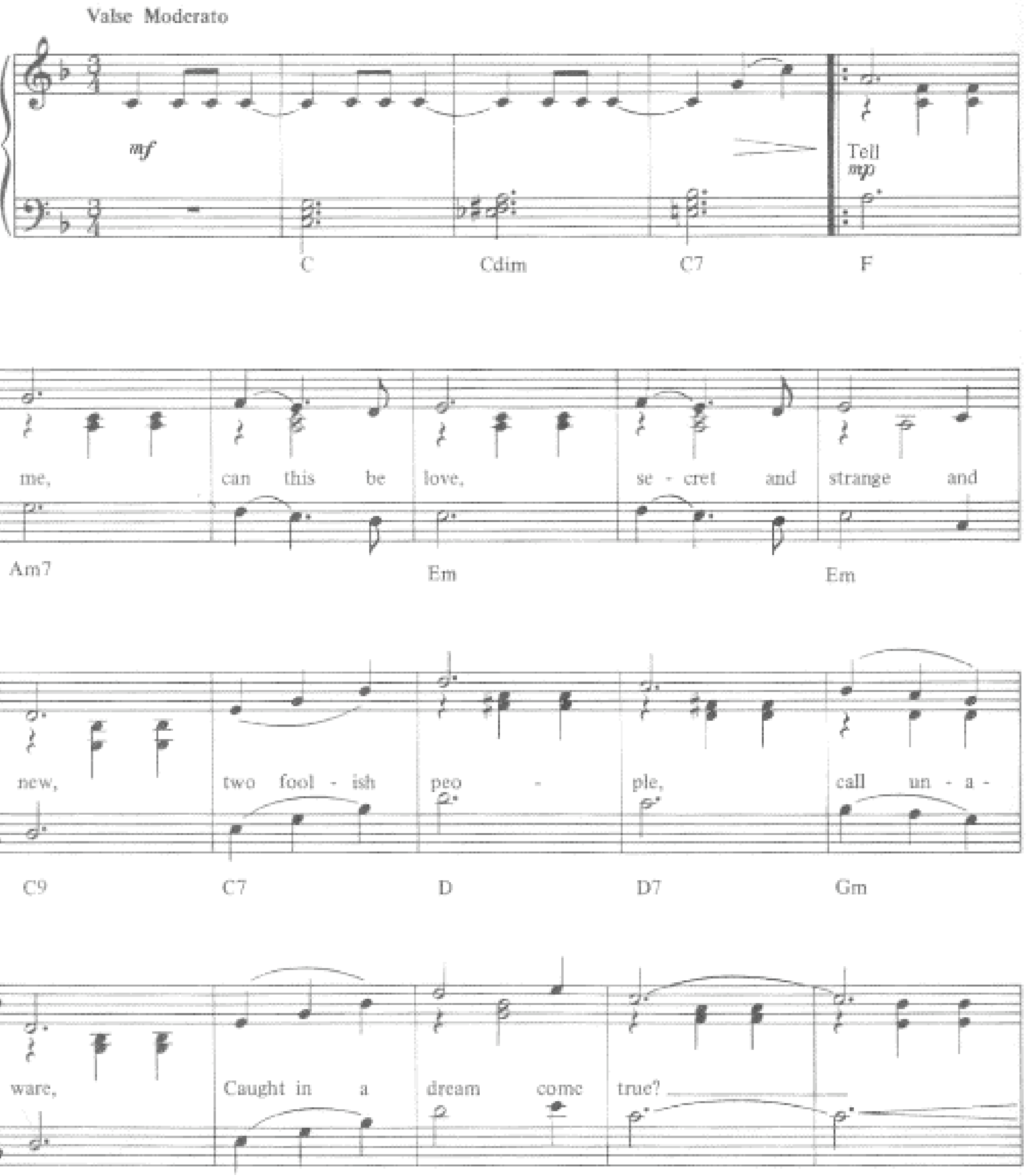
I Know This Must Be Love

(Waltz from 'Count of Luxembourg')
Music by Franz Lehár. Original lyric by A. Wilner and R. Bobanzky.
English lyric by Eric Maschwitz.


Valse Moderato
mf
mp
C
Cdim
C7
F
Tell me, can this be love, se - cret and strange and
Am7
Em
Em
new, two fool - ish peo - ple, call un - a -
C9
C7
D
D7
Gm
ware, Caught in a dream come true?
C7
F
C7

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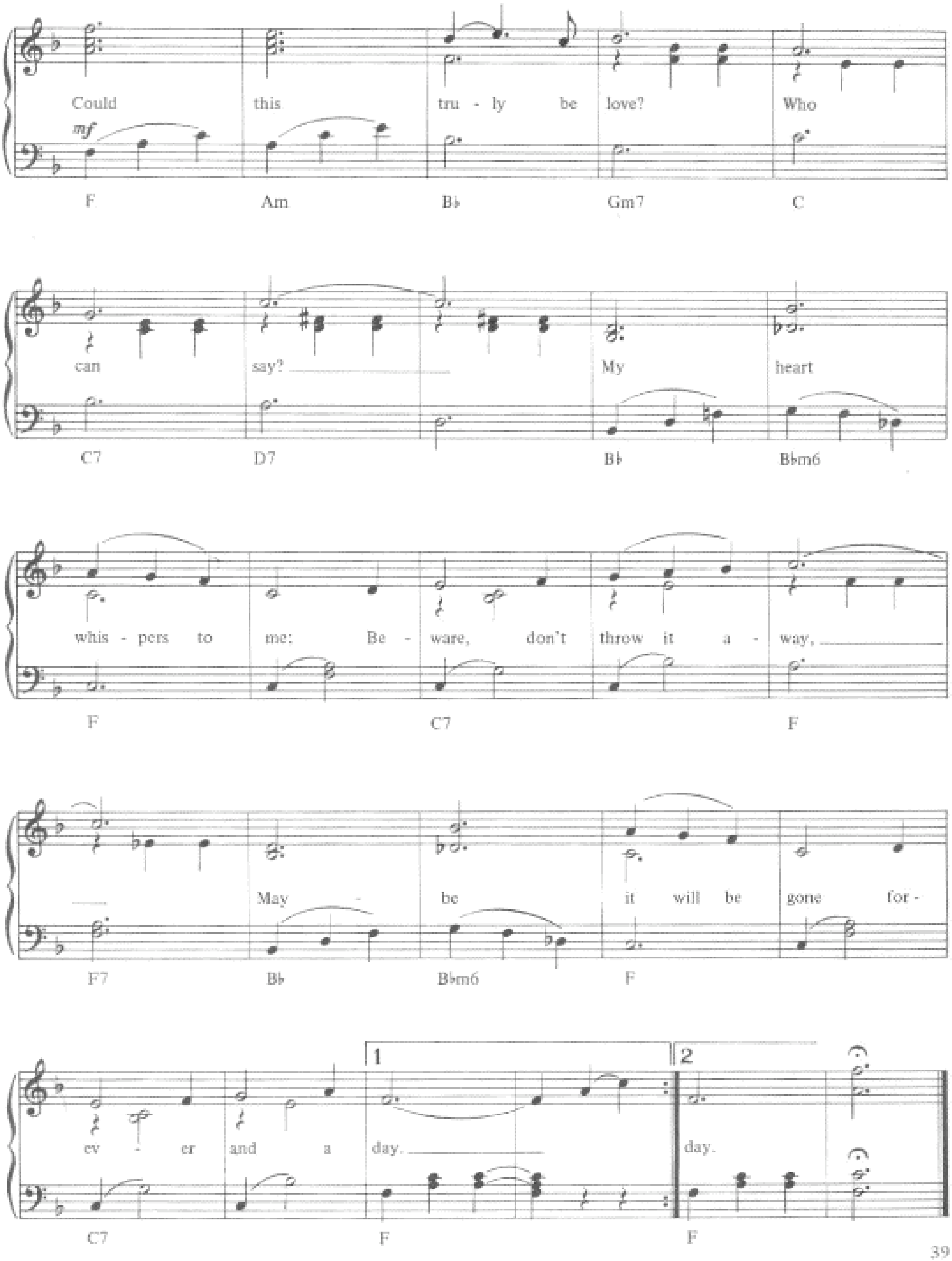
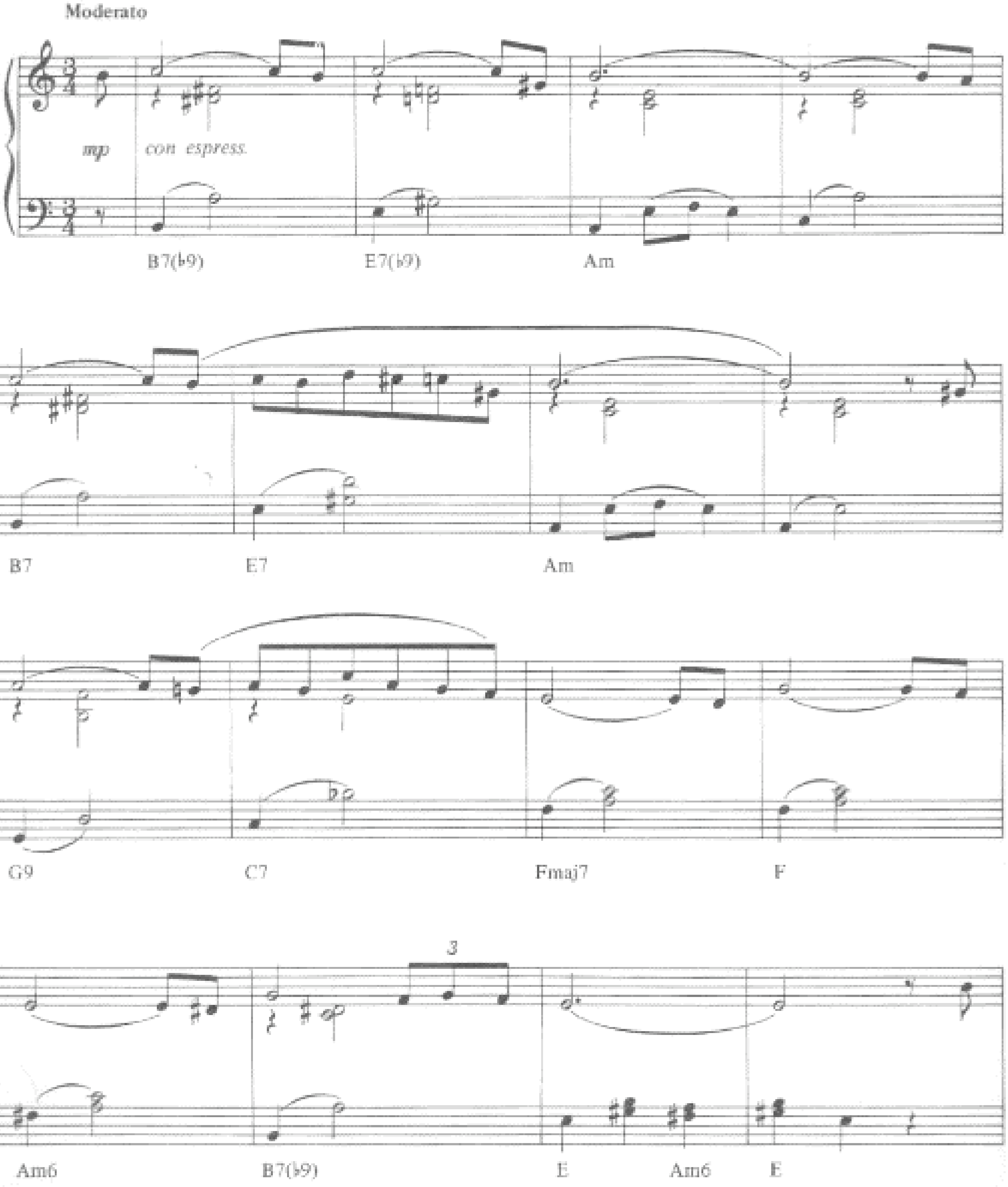
English lyric © Copyright 1965 by Glocken Verlag Limited, London.


Could this tru - ly be love? Who
mf
F
Am
B♭
Gm7
C
can say? My heart
C7
D7
B♭
B♭m6
whis - pers to me: Be - ware, don't throw it a - way,
F
C7
F
May - be it will be gone for -
F7
B♭
B♭m6
F
ev - er and a day.
1
2
day.
C7
F
F

Willow Waltz

Cyril Watters


Moderato
mp
con espress.
B7(♭9)
E7(♭9)
Am
B7
E7
Am
G9
C7
Fmaj7
F
3
Am6
B7(♭9)
E
Am6
E

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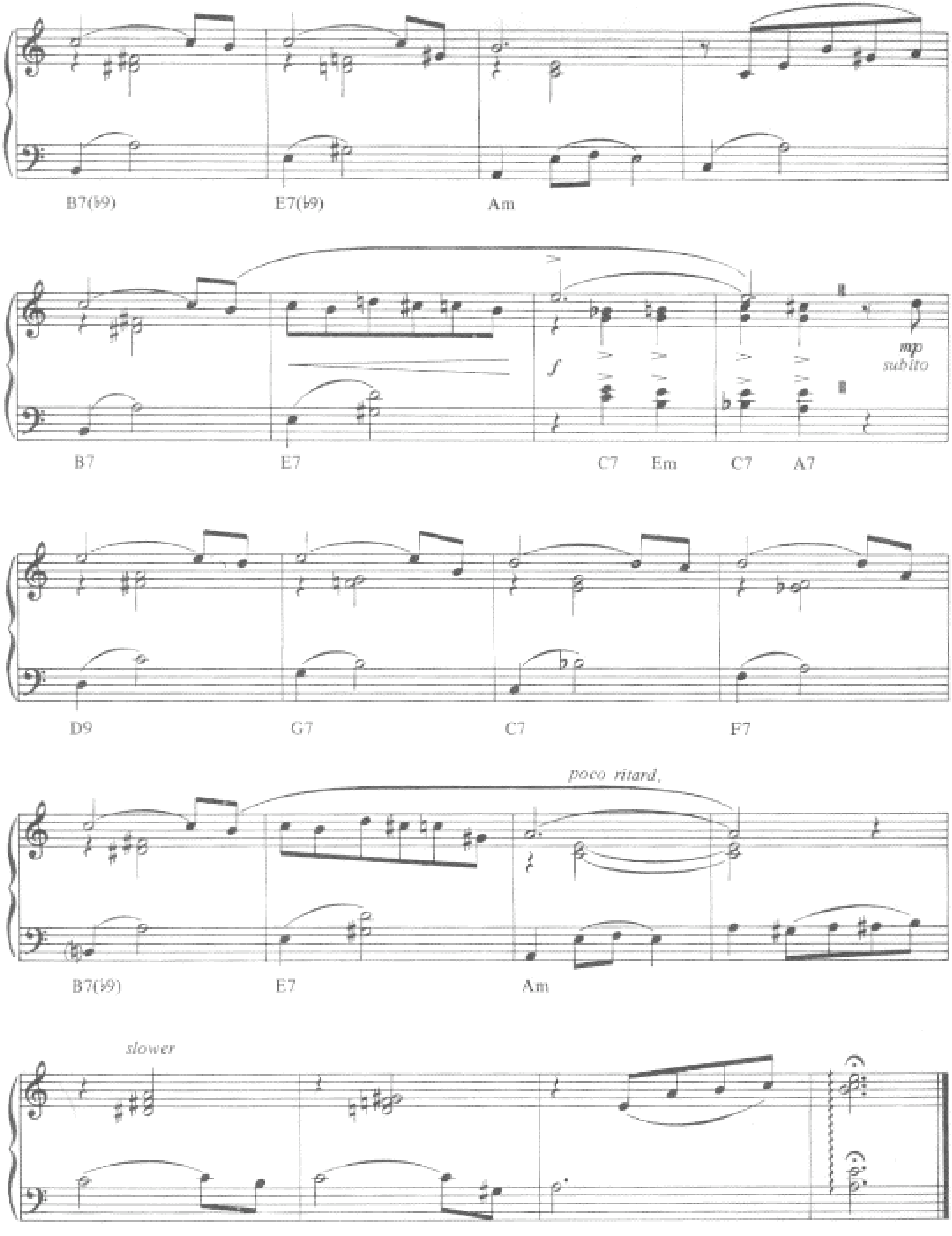
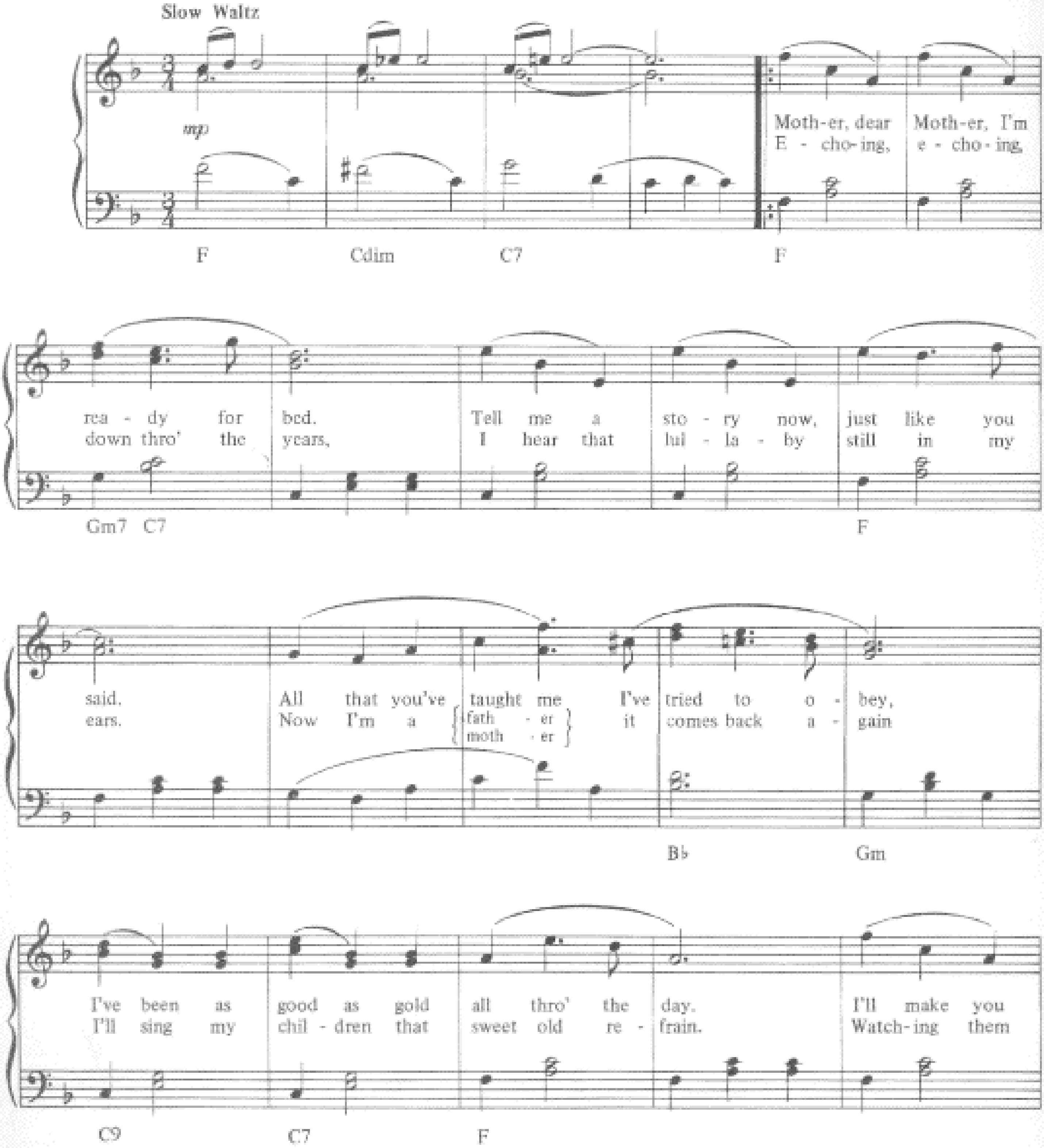

B7(♭9)
E7(♭9)
Am
B7
E7
f
mp
subito
C7
Em
C7
A7
D9
G7
C7
F7
poco ritard.
B7(♭9)
E7
Am
slower
Cdim
Fm6
Am

Old Sleepy Head

('Schutzenliesl')

Music by Edmund Eysler. Original lyric by Carl Lindau and Leo Stein.
English lyric by Adam Carstairs.


Slow Waltz
mp
F
Cdim
C7
F
Moth-er, dear Moth-er, I'm rea - dy for bed. Tell me a sto - ry now, just like you said.
E - cho-ing, e - cho-ing, down thro' the years, I hear that lul - la - by still in my ears.
Gm7 C7
F
All that you've taught me I've tried to o - bey,
Now I'm a {fath - er / moth - er} it comes back a - gain
B♭
Gm
I've been as good as gold all thro' the day. I'll make you
I'll sing my chil - dren that sweet old re - frain. Watch-ing them
C9
C7
F

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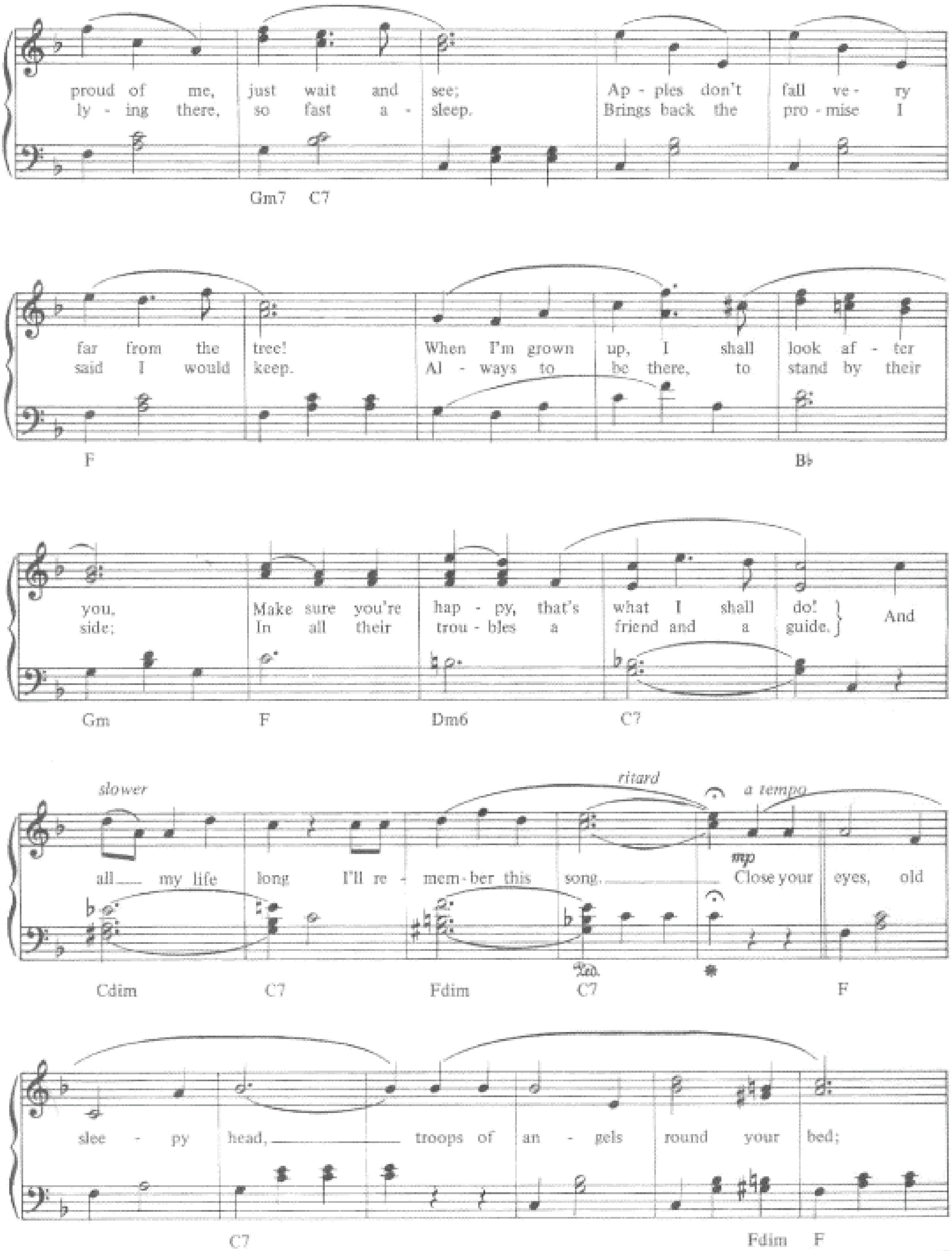
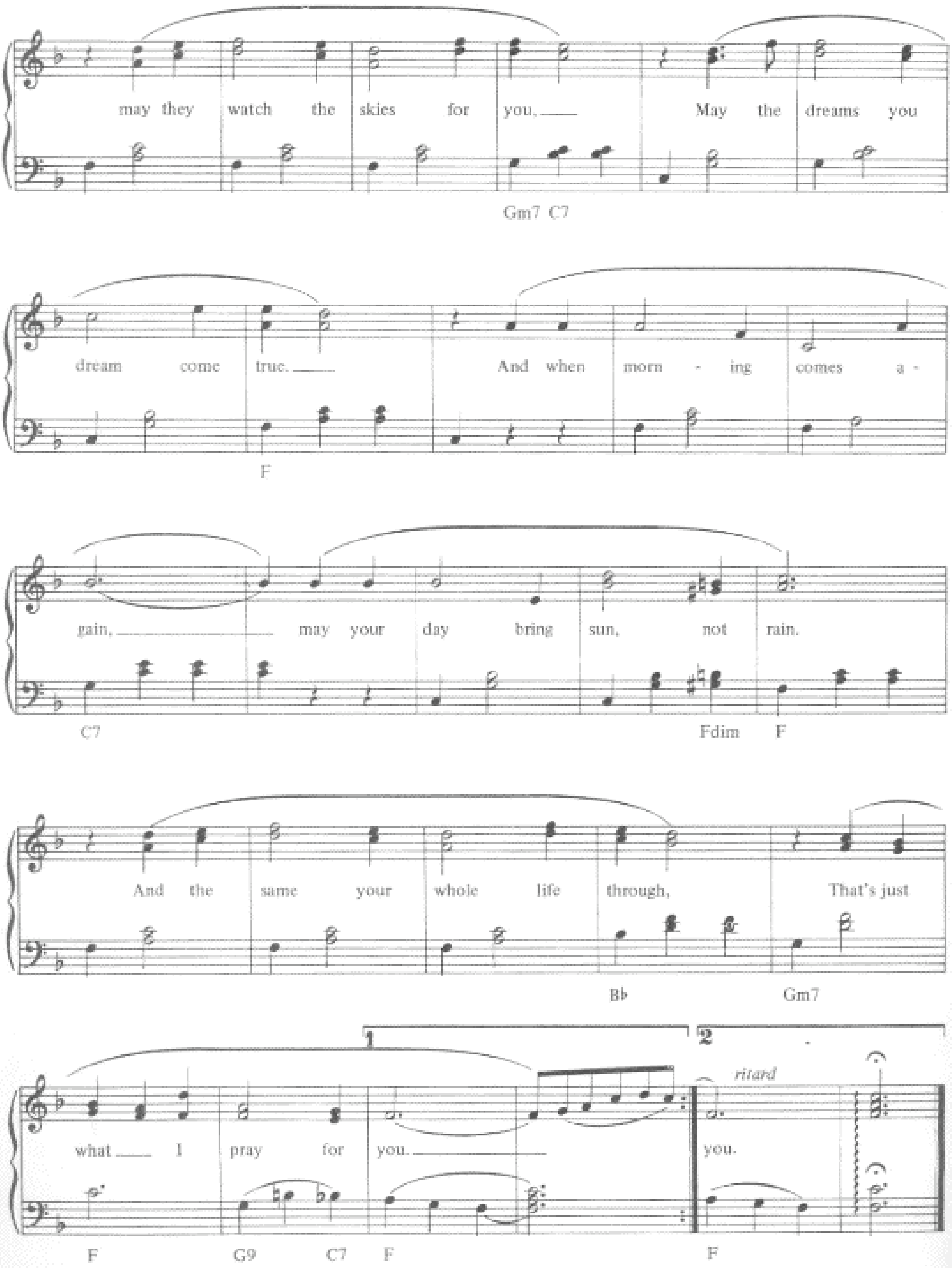

proud of me, just wait and see; Ap - ples don't fall ve - ry
ly - ing there, so fast a - sleep. Brings back the pro - mise I
Gm7 C7
far from the tree! When I'm grown up, I shall look af - ter
said I would keep. Al - ways to be there, to stand by their
F
B♭
you, Make sure you're hap - py, that's what I shall do!
side; In all their trou - bles a friend and a guide.
And
Gm
F
Dm6
C7
slower
ritard
a tempo
all my life long I'll re - mem - ber this song. Close your eyes, old
mp
Cdim
C7
Fdim
C7
F
Ped.
*
slee - py head, troops of an - gels round your bed;
C7
Fdim F


may they watch the skies for you, ___ May the dreams you
Gm7 C7
dream come true. ___ And when morn - ing comes a -
F
gain, ___ may your day bring sun, not rain.
C7
Fdim F
And the same your whole life through, That's just
B♭
Gm7
1
2
ritard
what ___ I pray for you. ___
you.
F
G9
C7
F
F

It's Easy To Play Ragtime.

Easy to read, simplified arrangements of famous Scott Joplin ragtime tunes,
including The Entertainer, Heliotrope Bouquet, Maple Leaf Rag and many others.
Although every piece is easy to perform, you get the authentic ragtime rhythm.
Arranged by Frank Booth.

It's Easy To Play Ragtime.

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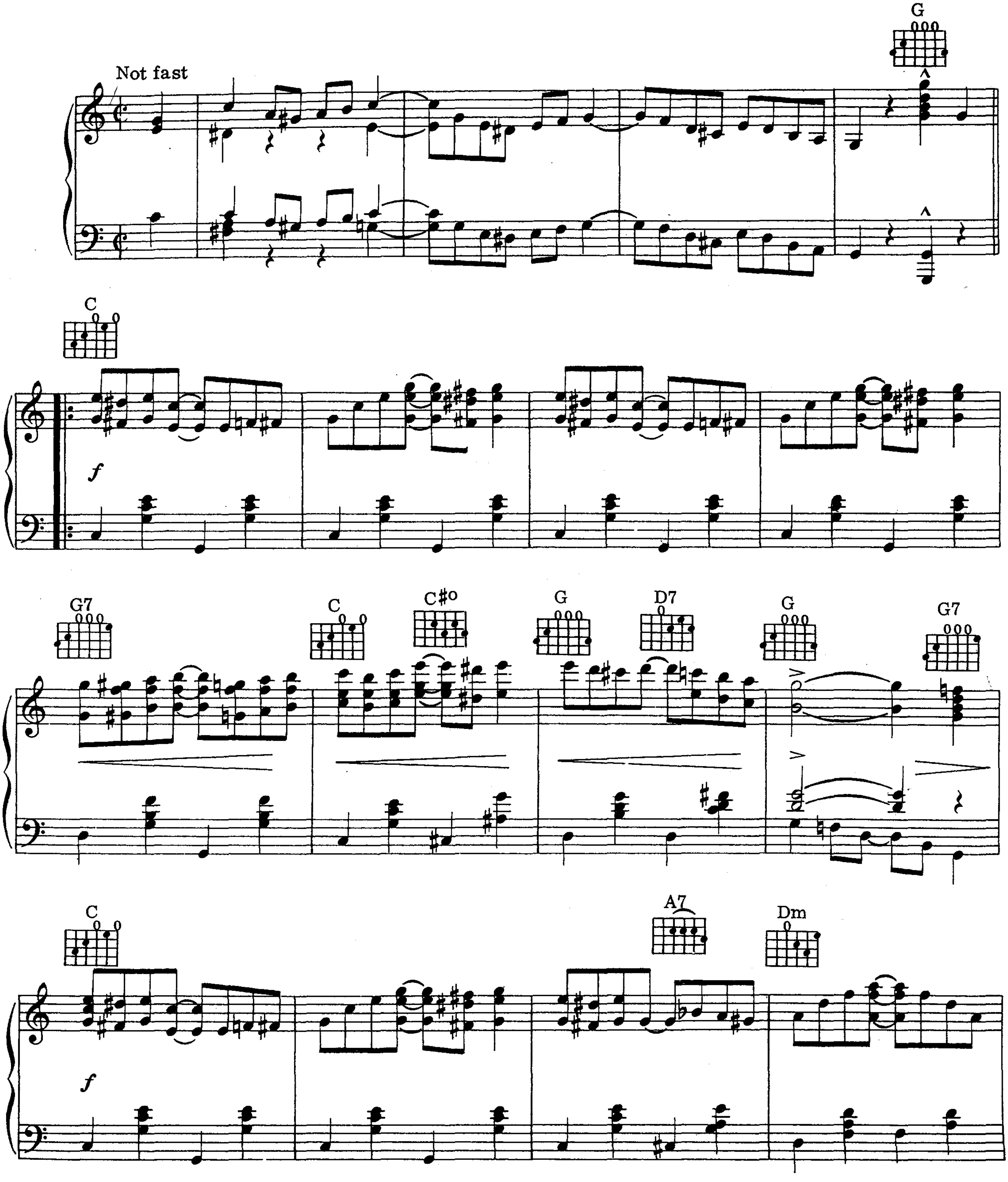
Eugenia 29
Heliotrope Bouquet 15
Maple Leaf Rag 42
Ragtime Dance 46
Sensation 50
The Strenuous Life 56
The Sycamore 53

A Breeze From Alabama

by SCOTT JOPLIN


Not fast
G
C
f
G7
C
C♯o
G
D7
G
G7
C
f
A7
Dm

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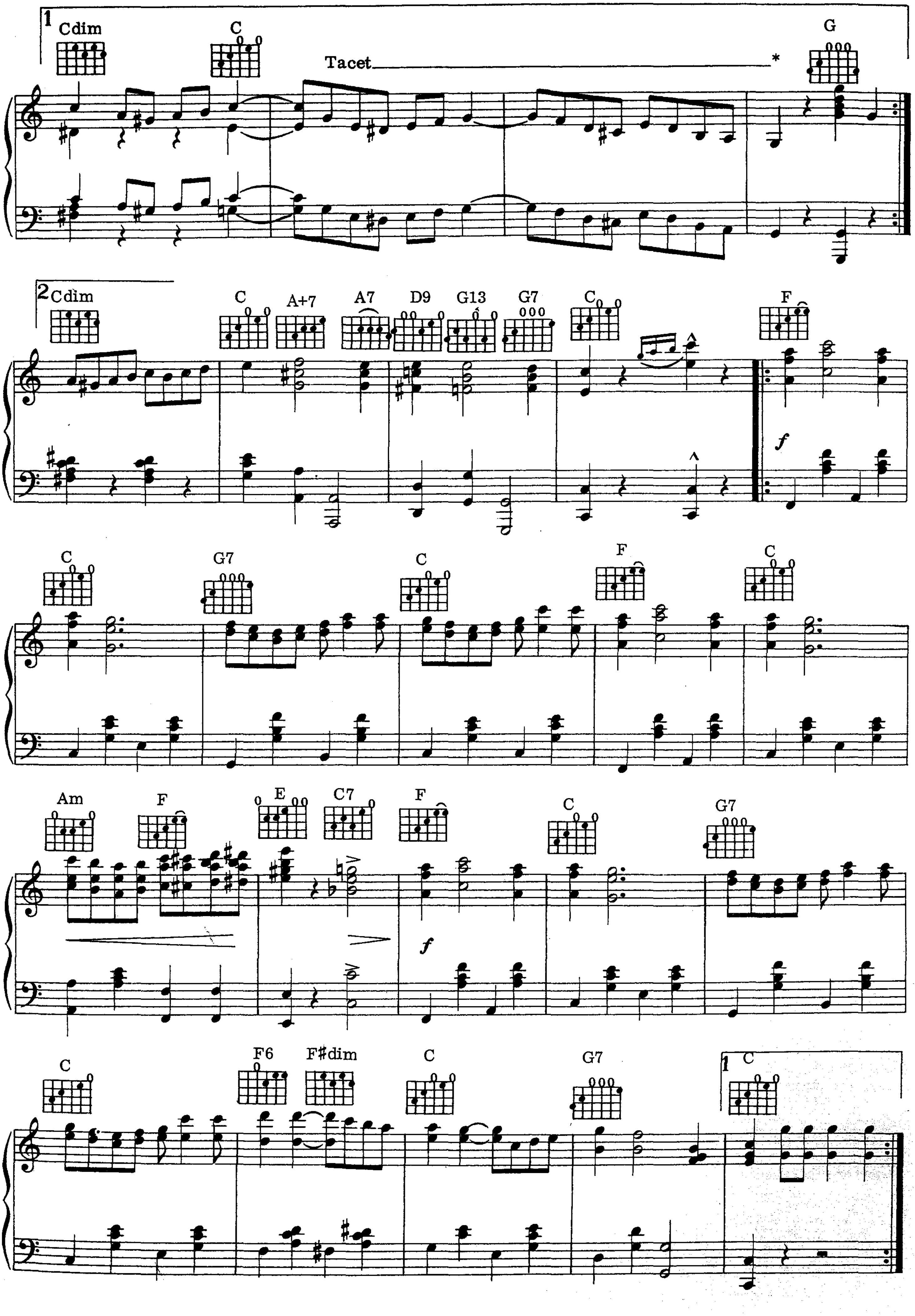
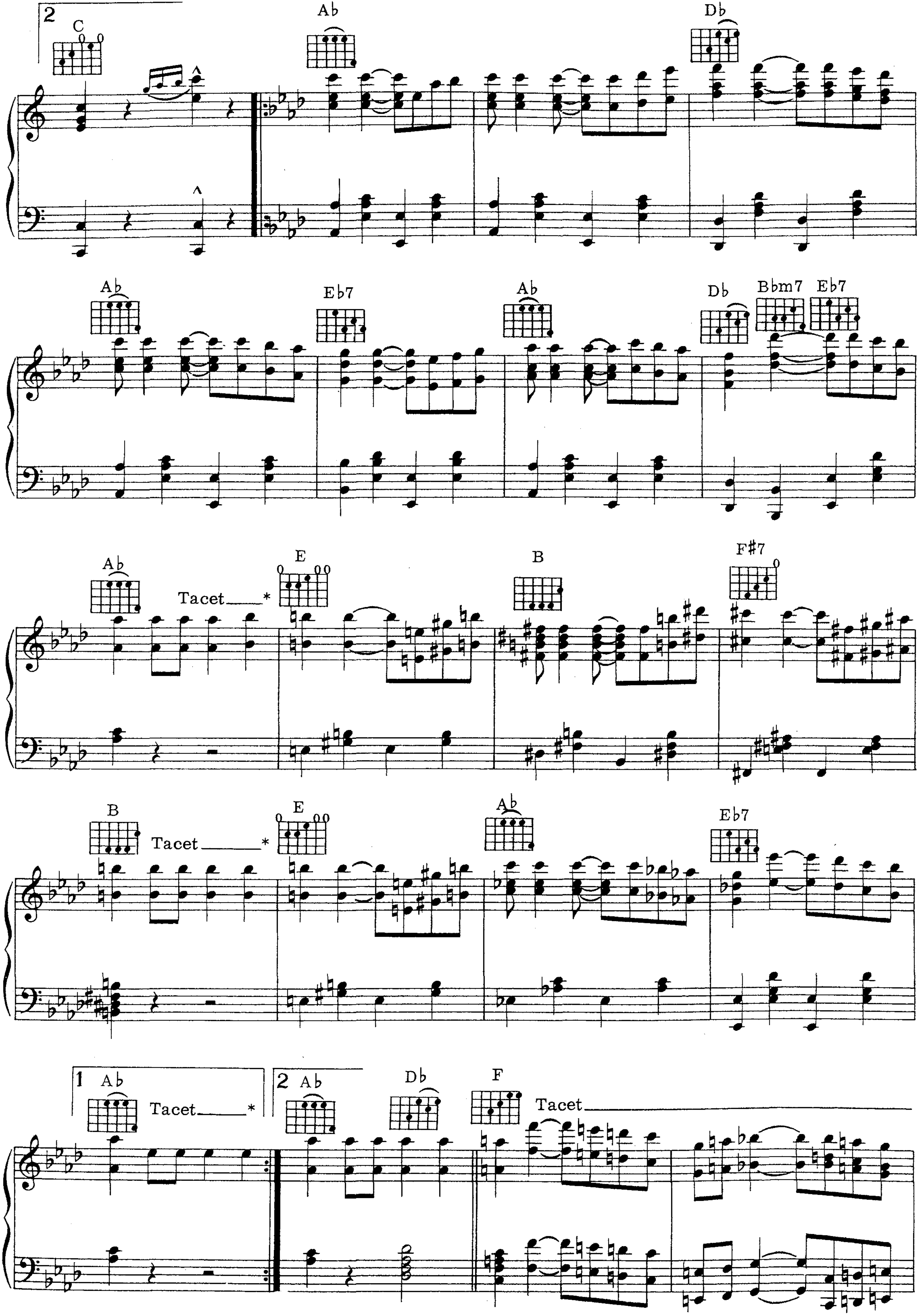
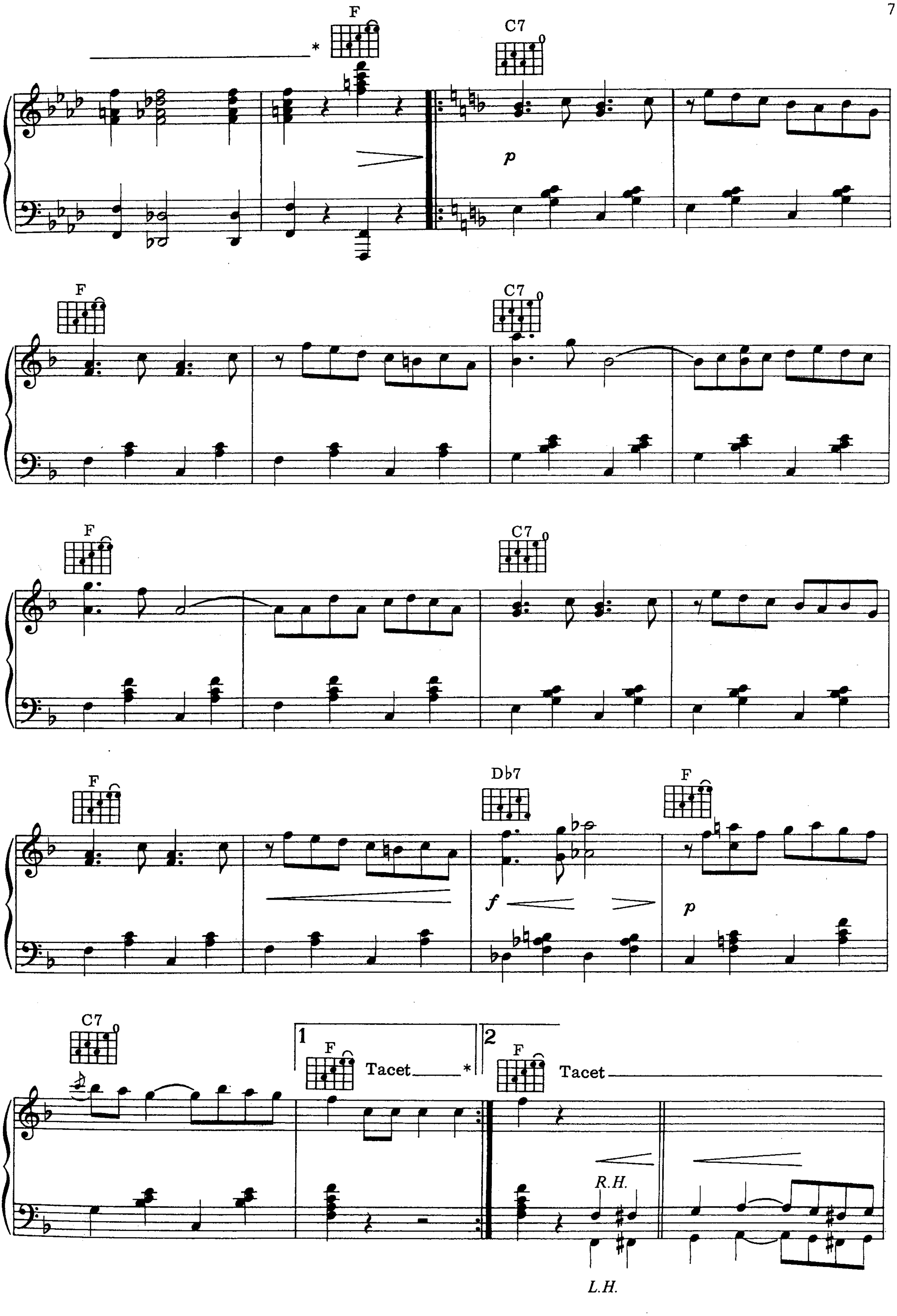
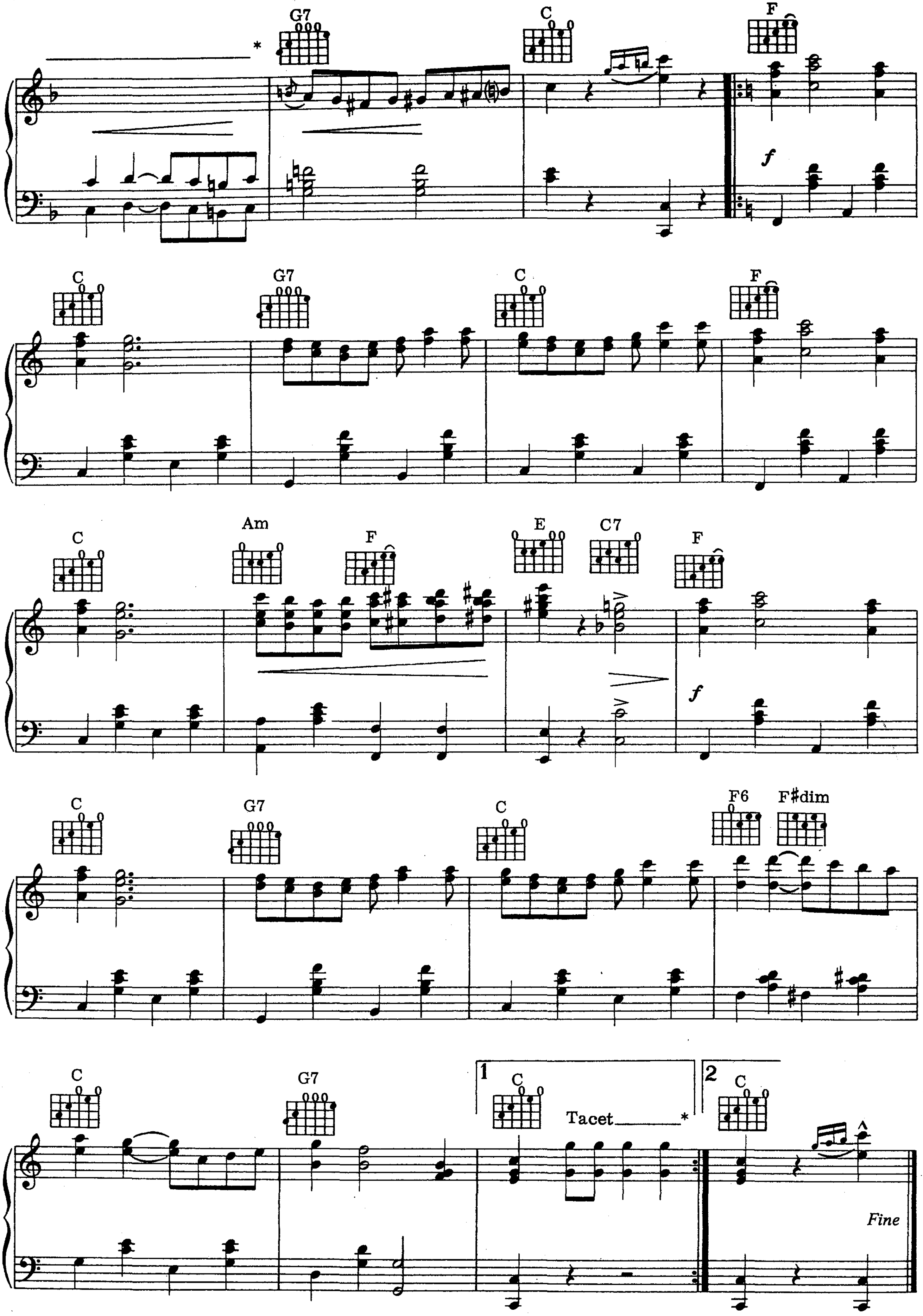

1
Cdim
C
Tacet
*
G
2
Cdim
C
A+7
A7
D9
G13
G7
C
F
f
C
G7
C
F
C
Am
F
E
C7
F
f
C
G7
C
F6
F#dim
C
G7
1
C

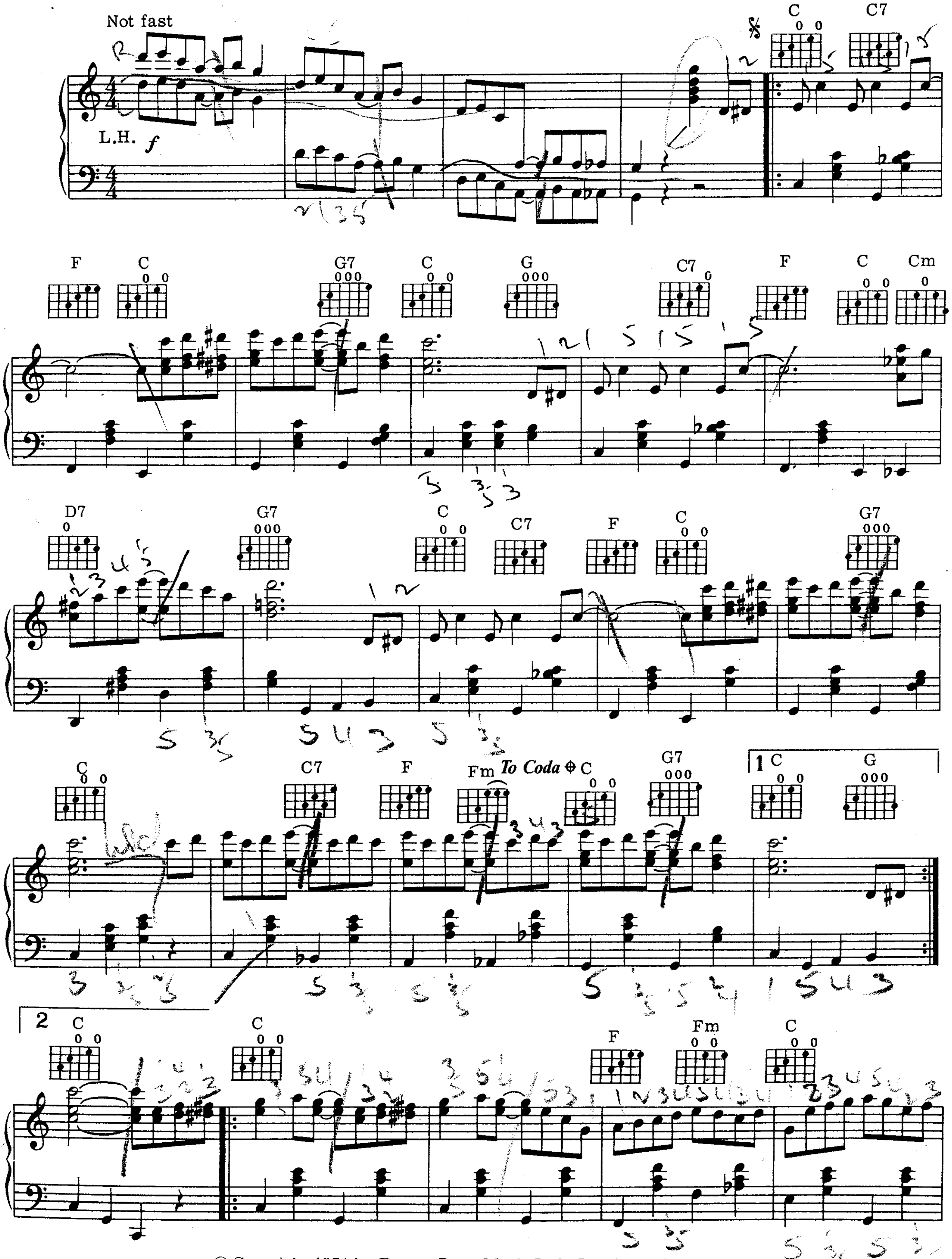

2
C
Ab
Db
Ab
Eb7
Ab
Db
Bbm7
Eb7
Ab
Tacet *
E
B
F#7
B
Tacet *
E
Ab
Eb7
1 Ab
Tacet *
2 Ab
Db
F
Tacet


*
F
C7
0
p
F
C7
0
F
C7
0
F
Db7
F
f
p
C7
0
1
F
Tacet
*
2
F
Tacet
R.H.
L.H.


*
G7
C
F
f
C
G7
C
F
C
Am
F
E
C7
F
f
C
G7
C
F6
F♯dim
C
G7
1
C
Tacet
*
2
C
Fine

The Entertainer

by SCOTT JOPLIN


Not fast
L.H.
f
C
C7
F
C
G7
C
G
C7
F
C
Cm
D7
G7
C
C7
F
C
G7
C
C7
F
Fm
To Coda ⊕
C
G7
1
C
G
2
C
C
F
Fm
C

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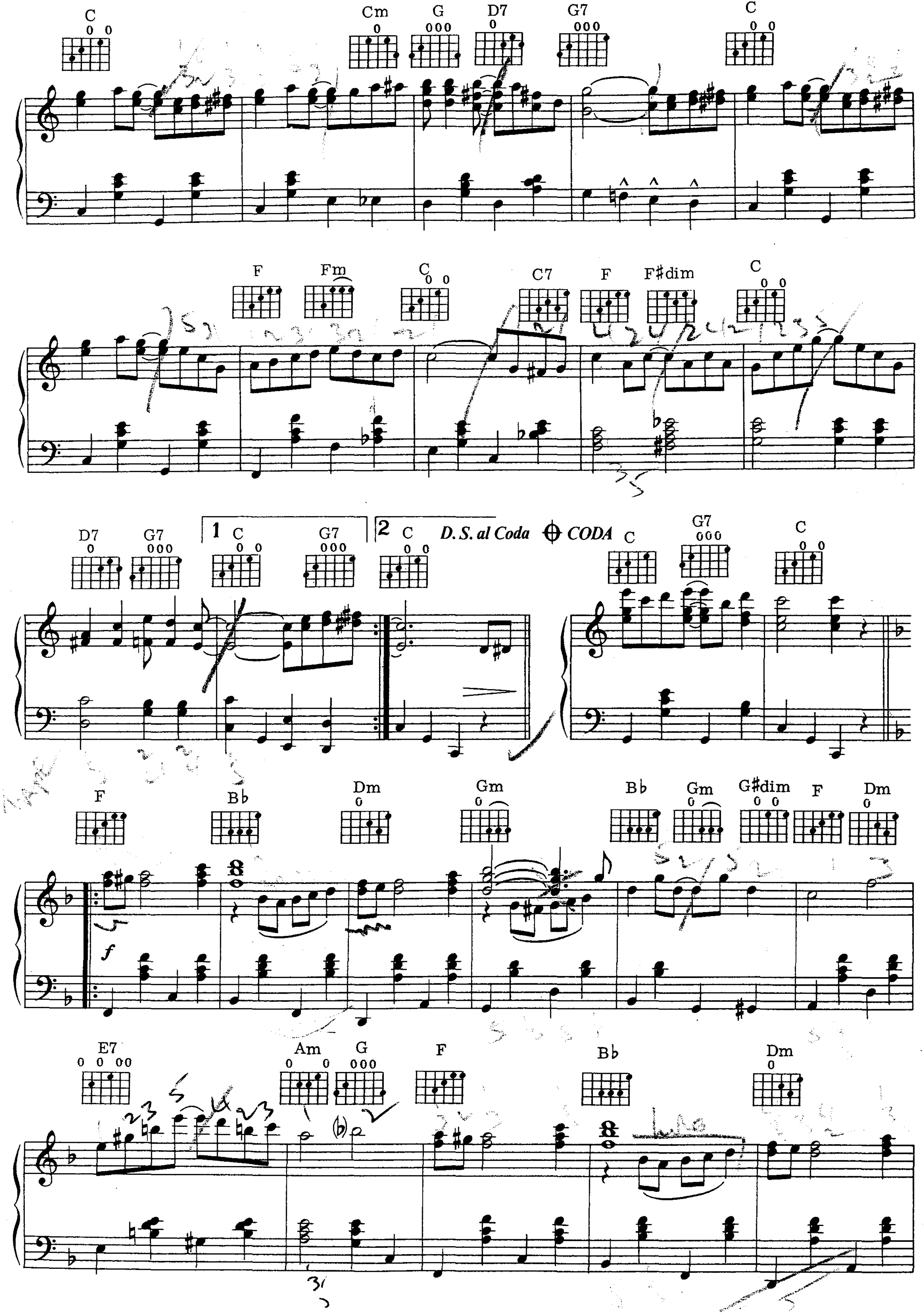
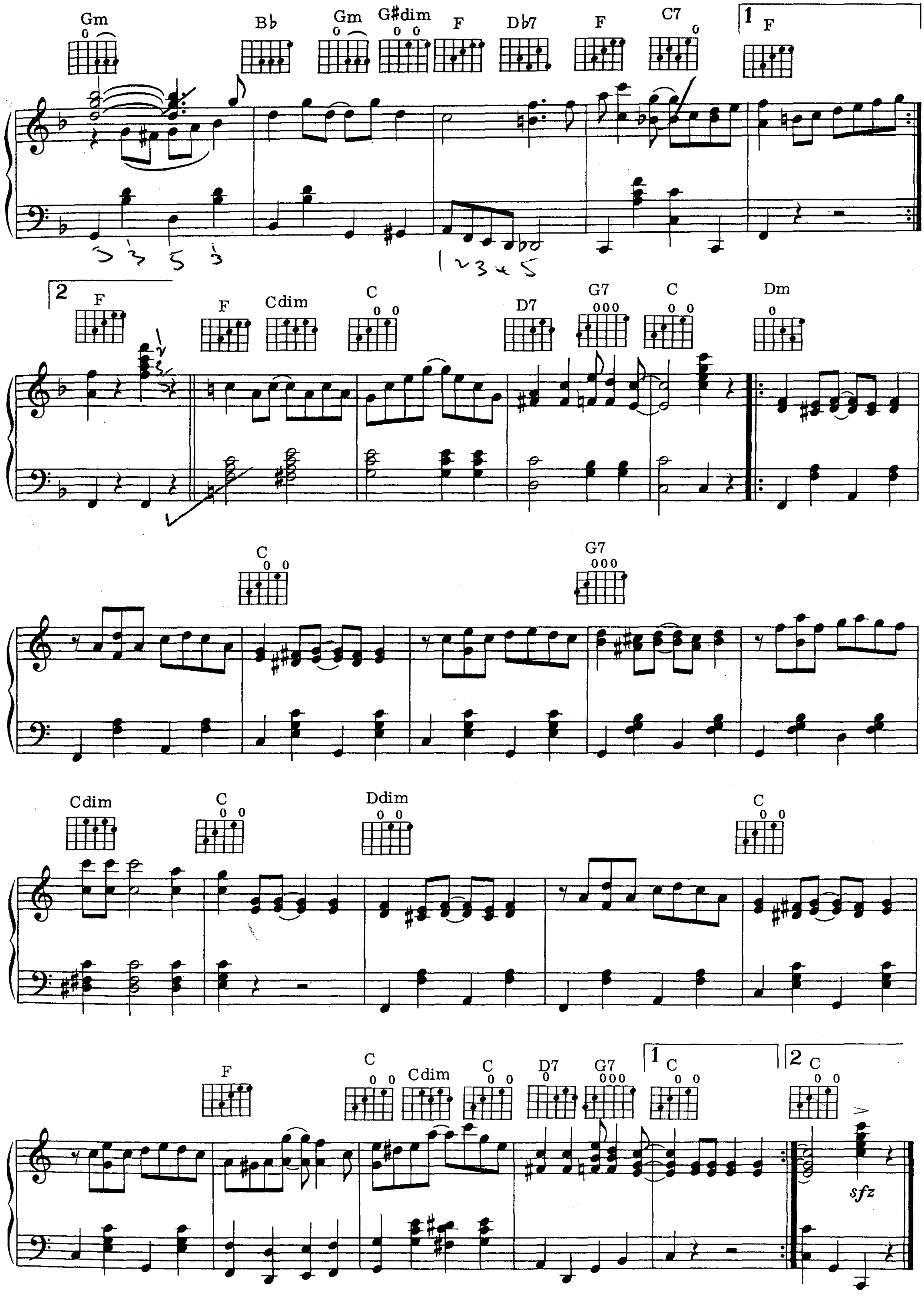
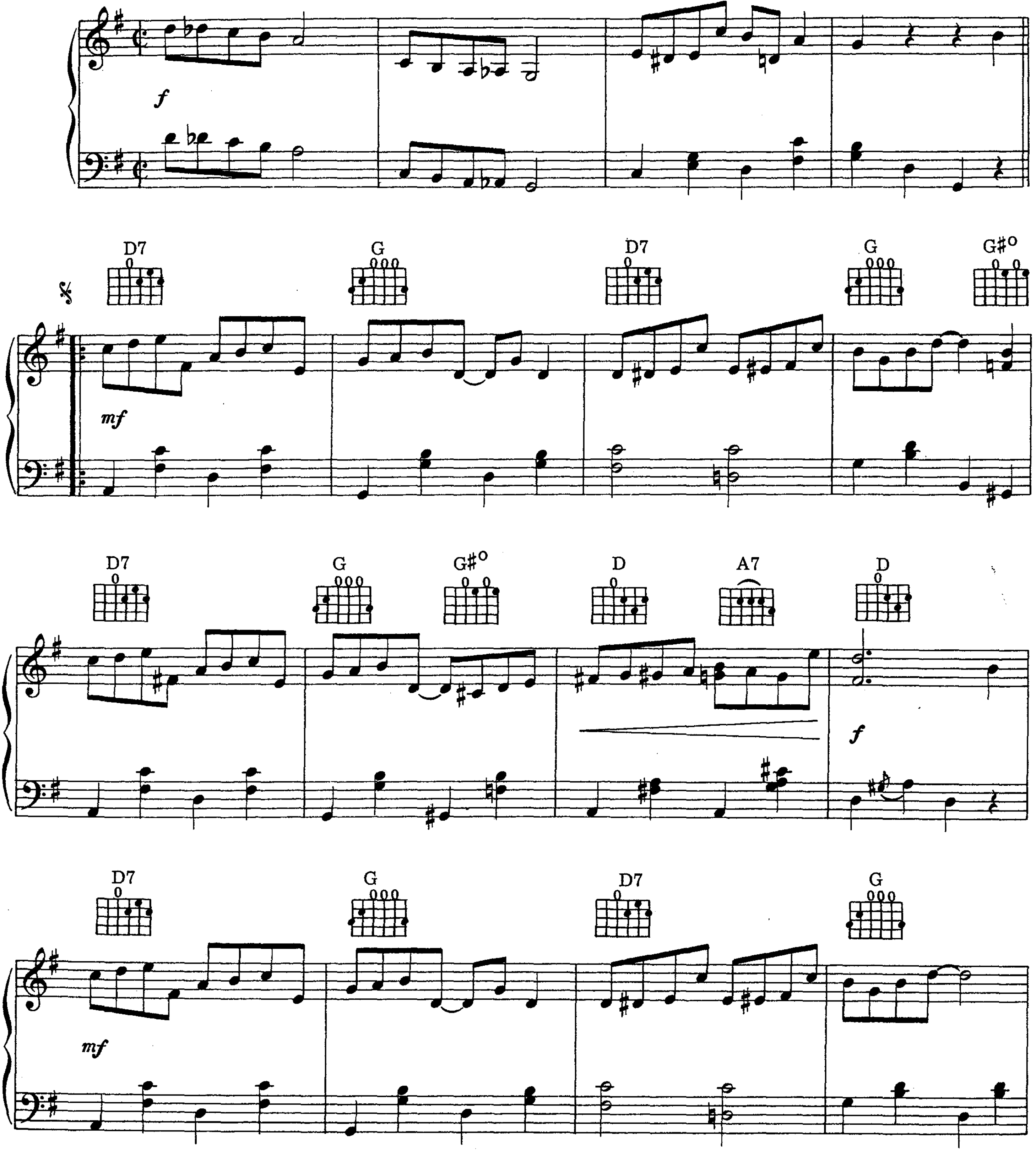

C
Cm
G
D7
G7
C
F
Fm
C
C7
F
F♯dim
C
D7
G7
1
C
G7
2
C
D.S. al Coda
CODA
C
G7
C
F
f
B♭
Dm
Gm
B♭
Gm
G♯dim
F
Dm
E7
Am
G
F
B♭
Dm


Gm
B♭
Gm
G♯dim
F
D♭7
F
C7
1
F
3 3 5 3
1 2 3 4 5
2
F
F
Cdim
C
D7
G7
C
Dm
C
G7
Cdim
C
Ddim
C
F
C
Cdim
C
D7
G7
1
C
2
C
sfz

The Chrysanthemum

by SCOTT JOPLIN

Moderately (♩ = 72)


f
D7
G
D7
G
G♯o
mf
D7
G
G♯o
D
A7
D
f
D7
G
D7
G
mf

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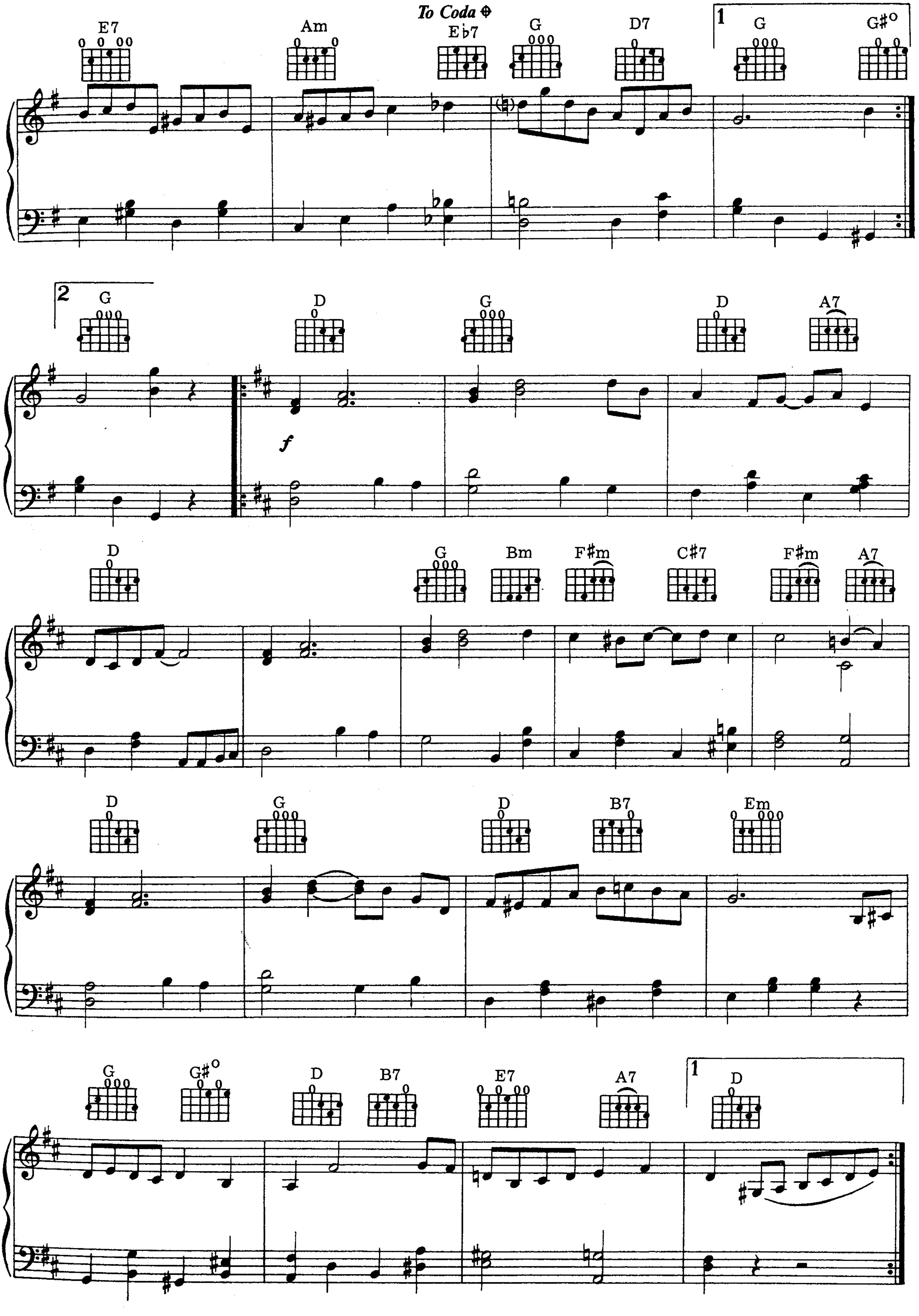
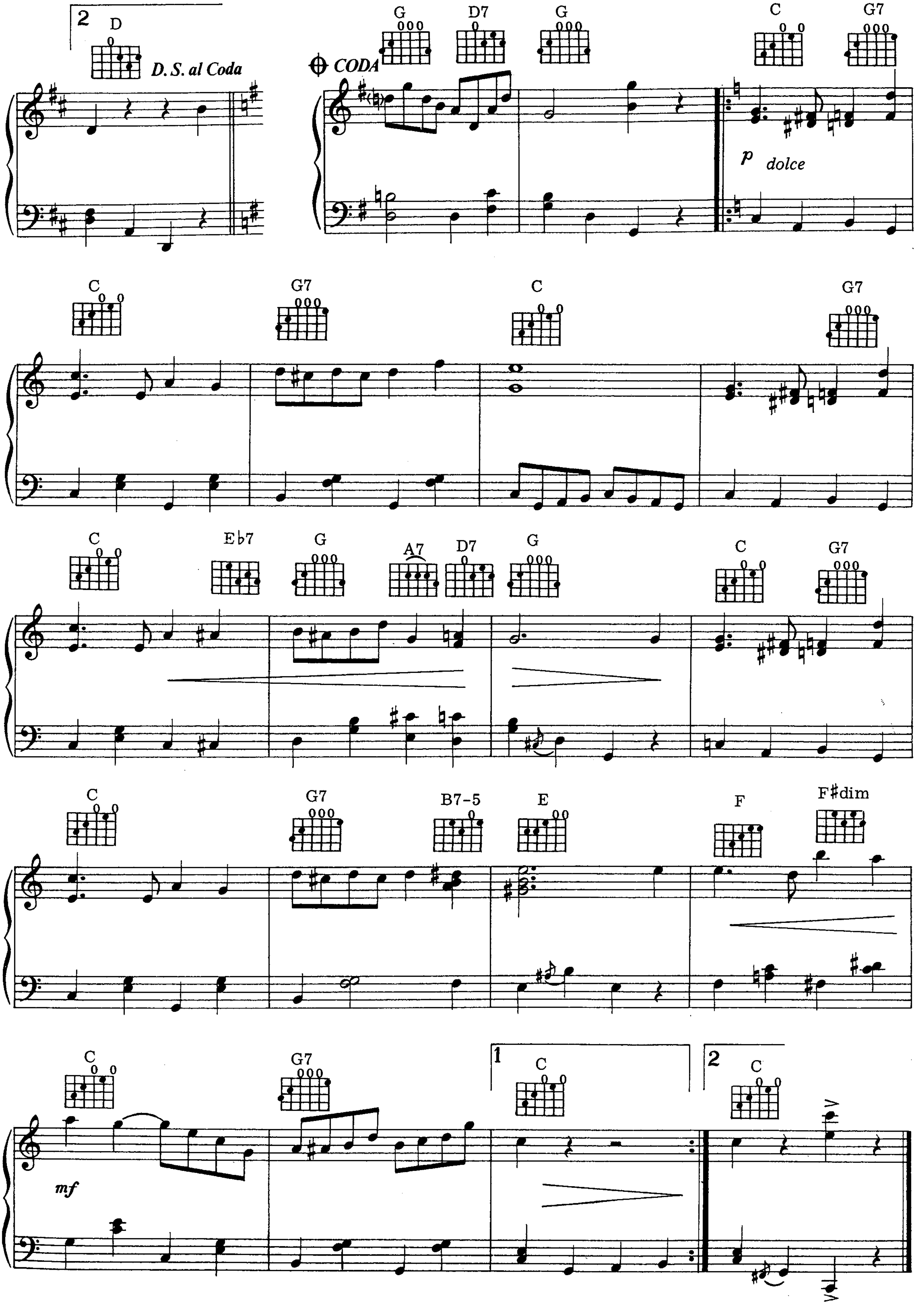
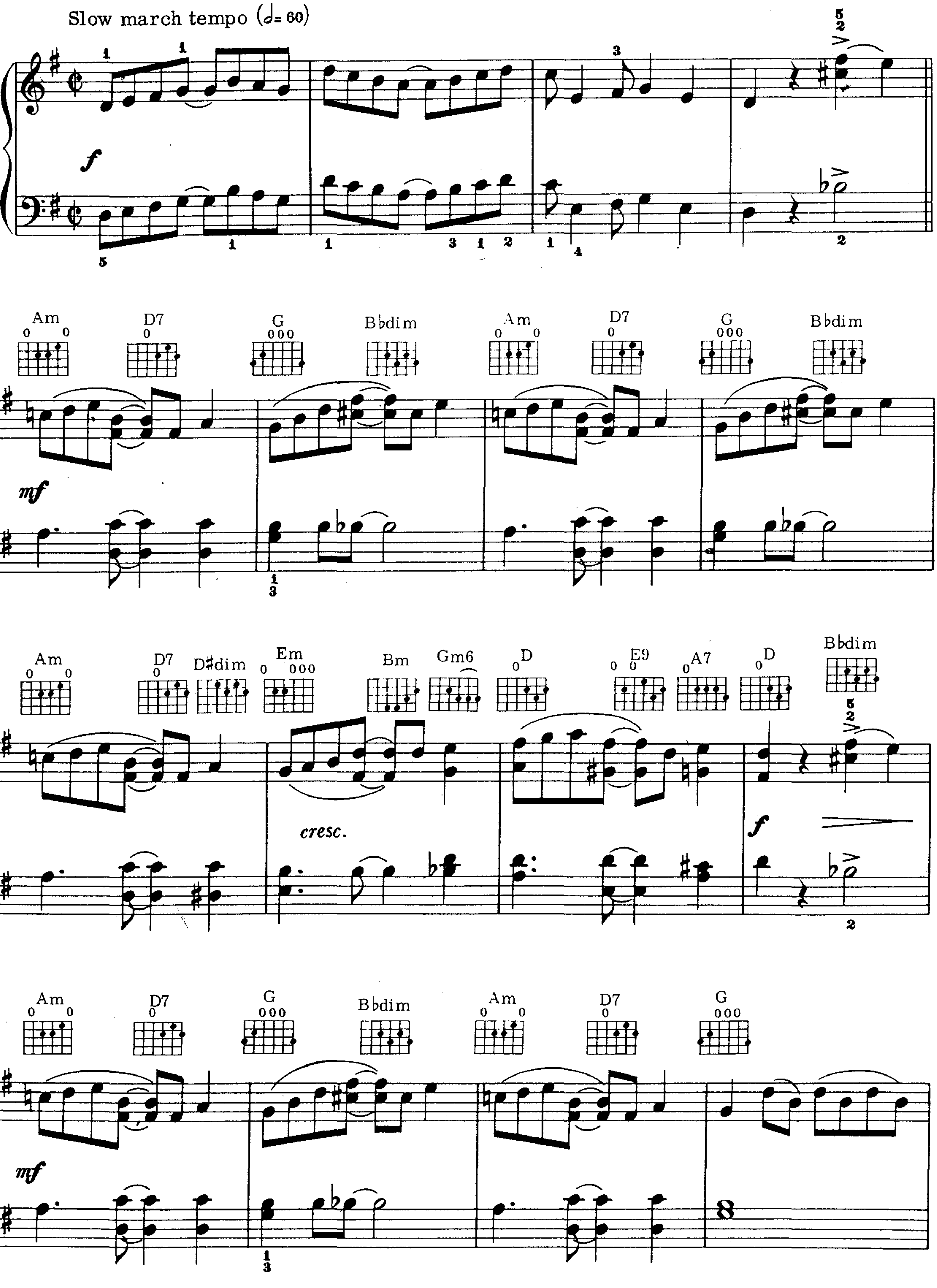

To Coda ⊕
E7
Am
E♭7
G
D7
1
G
G#o
2
G
D
f
G
D
A7
D
G
Bm
F#m
C#7
F#m
A7
D
G
D
B7
Em
G
G#o
D
B7
E7
A7
1
D


2
D
D. S. al Coda
CODA
G
D7
G
C
G7
p dolce
C
G7
C
G7
C
E♭7
G
A7
D7
G
C
G7
C
G7
B7-5
E
F
F♯dim
C
G7
mf
1
C
2
C

Heliotrope Bouquet

by SCOTT JOPLIN
LOUIS CHAUVIN

Slow march tempo (𝅗𝅥 = 60)


f
mf
Am
D7
G
B♭dim
Am
D7
G
B♭dim
Am
D7
D♯dim
Em
Bm
Gm6
D
E9
A7
D
B♭dim
cresc.
f
mf
Am
D7
G
B♭dim
Am
D7
G

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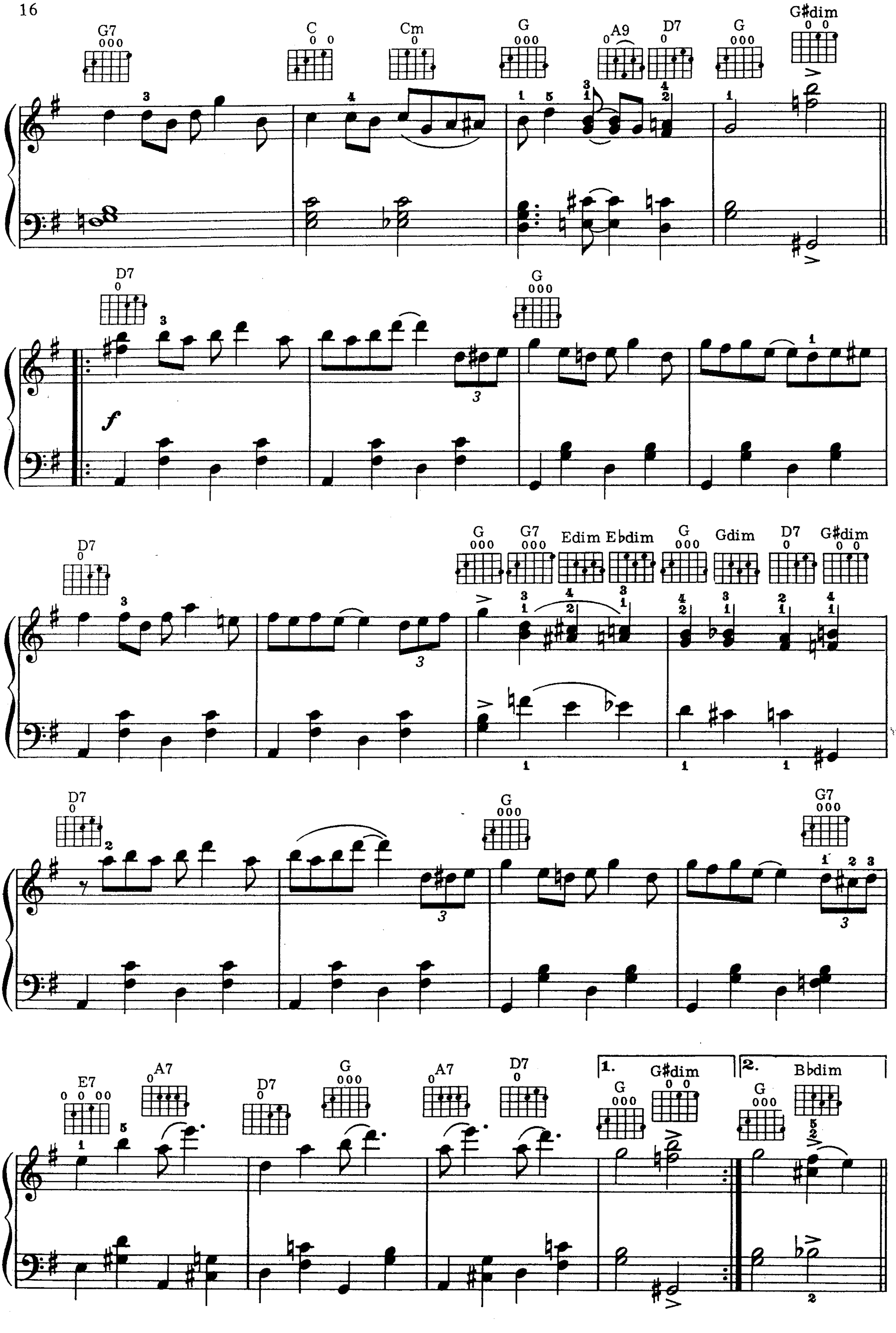
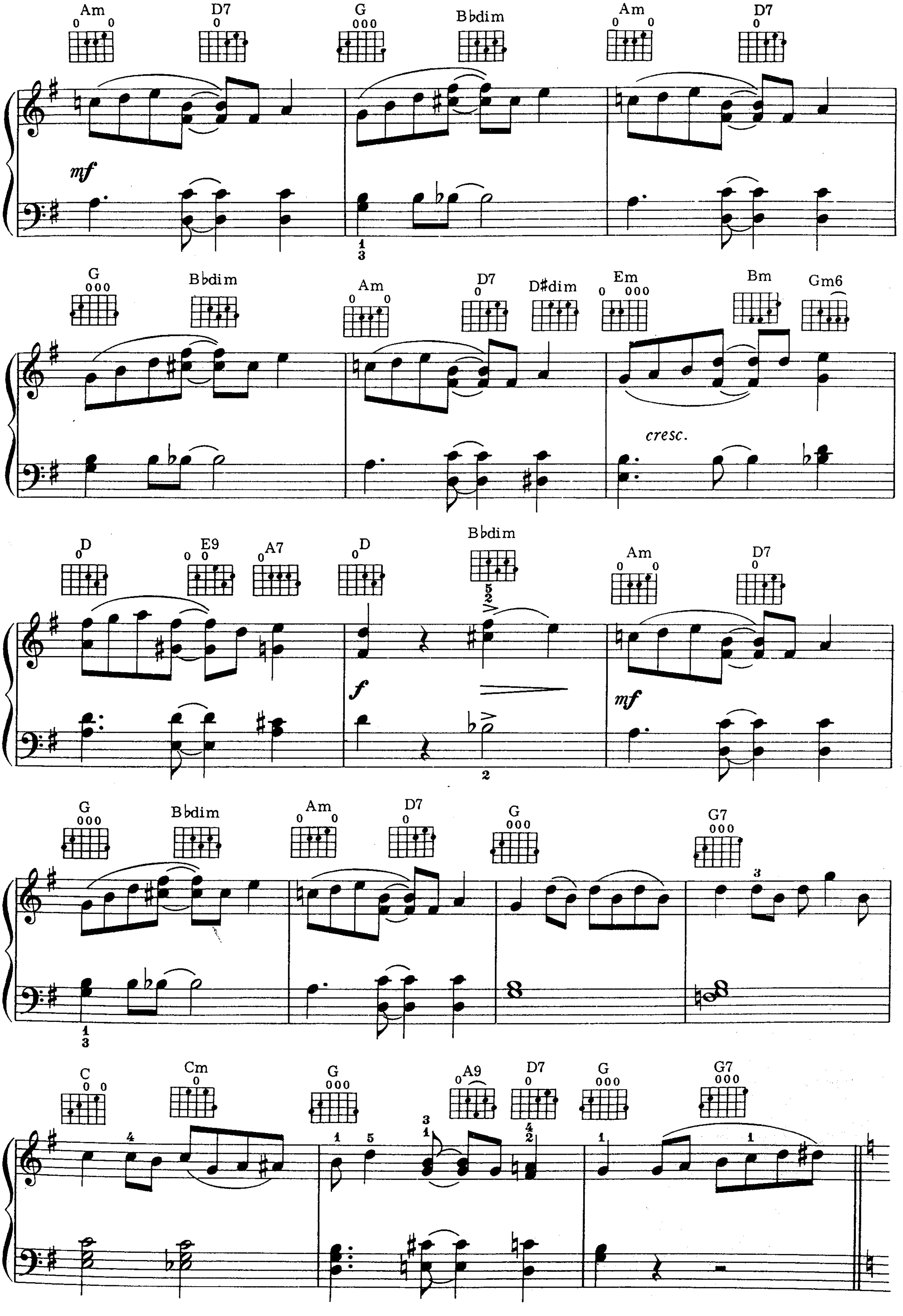
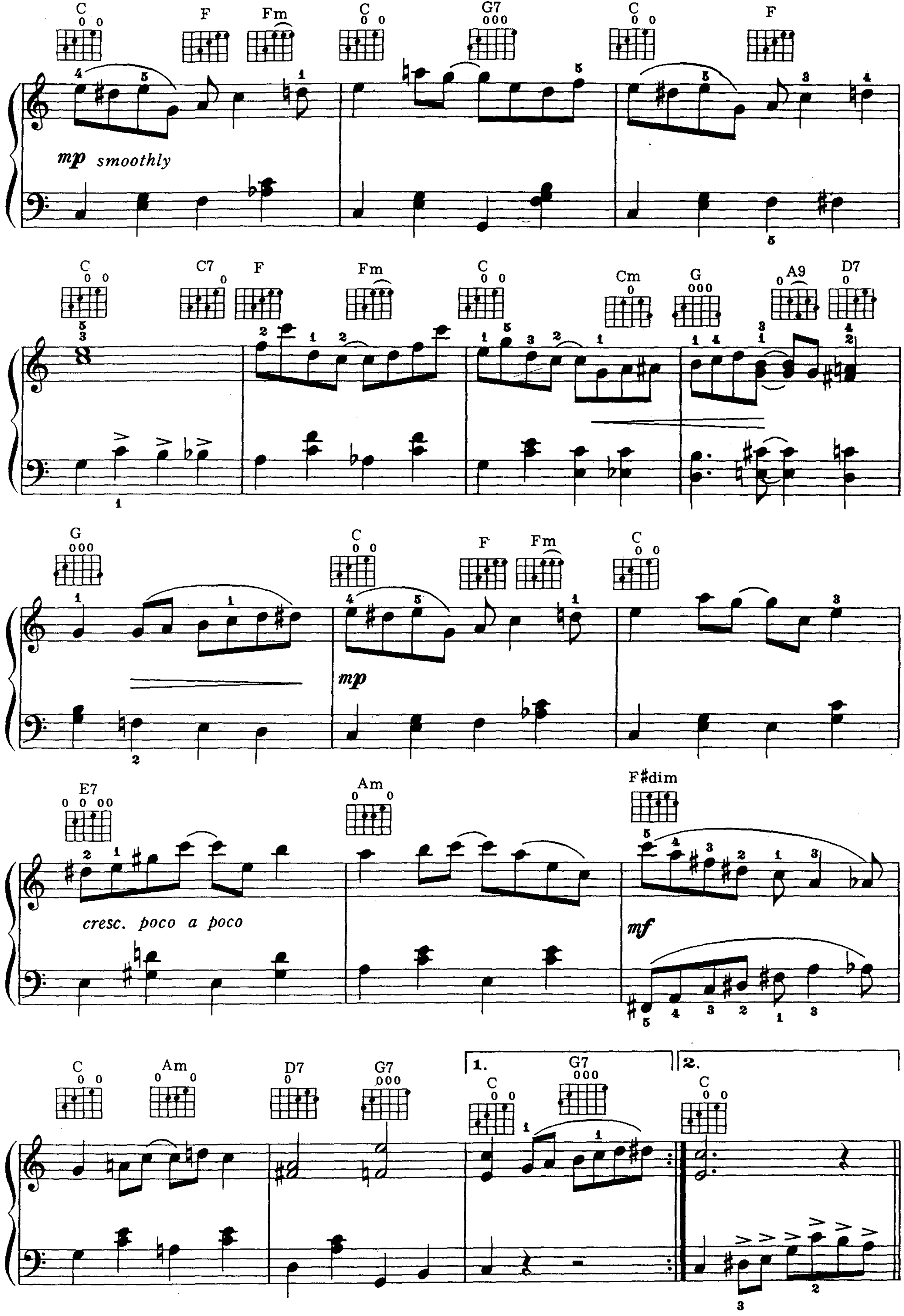
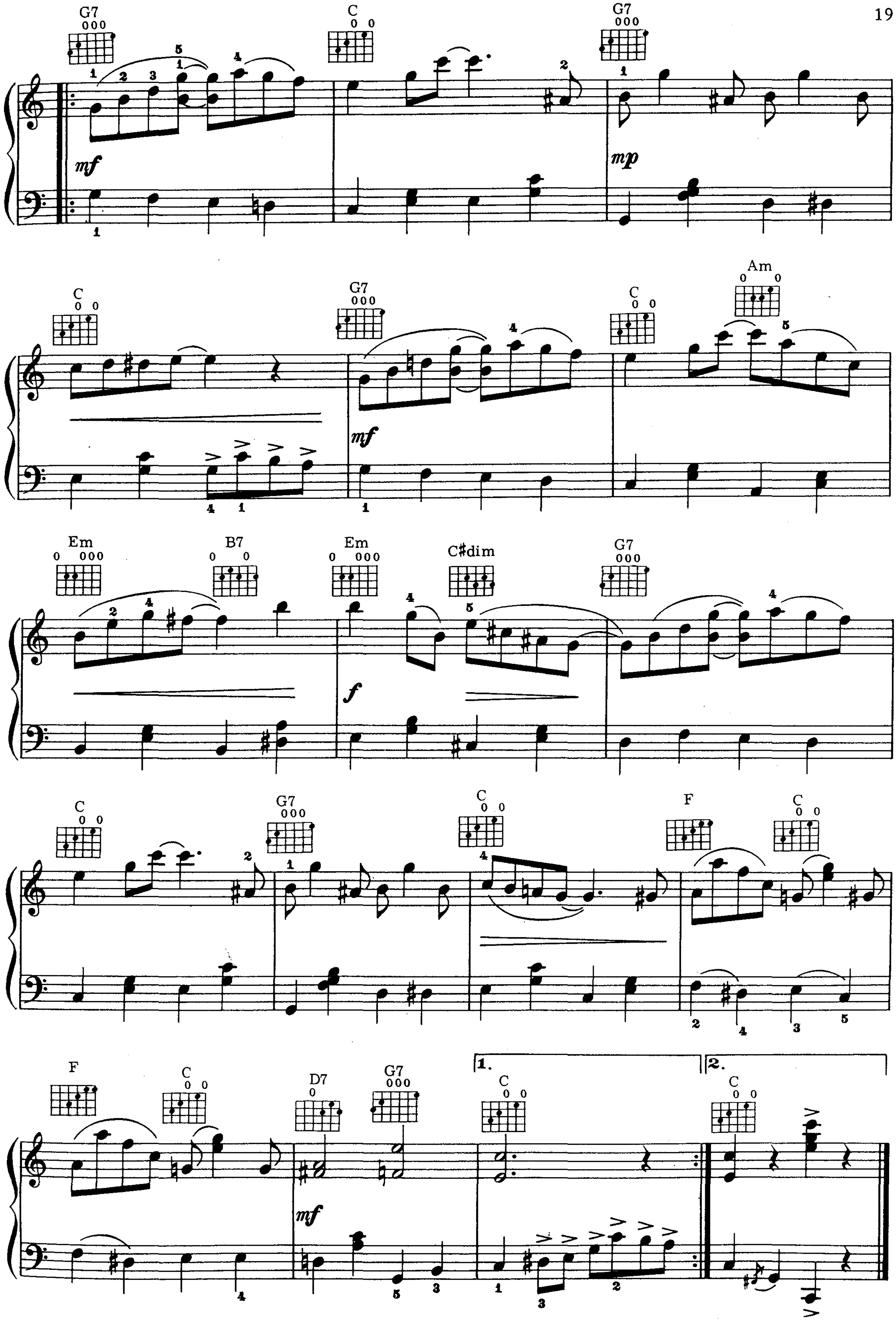

G7
C
Cm
G
A9
D7
G
G#dim
D7
G
f
D7
G
G7
Edim
E♭dim
G
Gdim
D7
G#dim
D7
G
G7
E7
A7
D7
G
A7
D7
1.
G
G#dim
2.
G
B♭dim

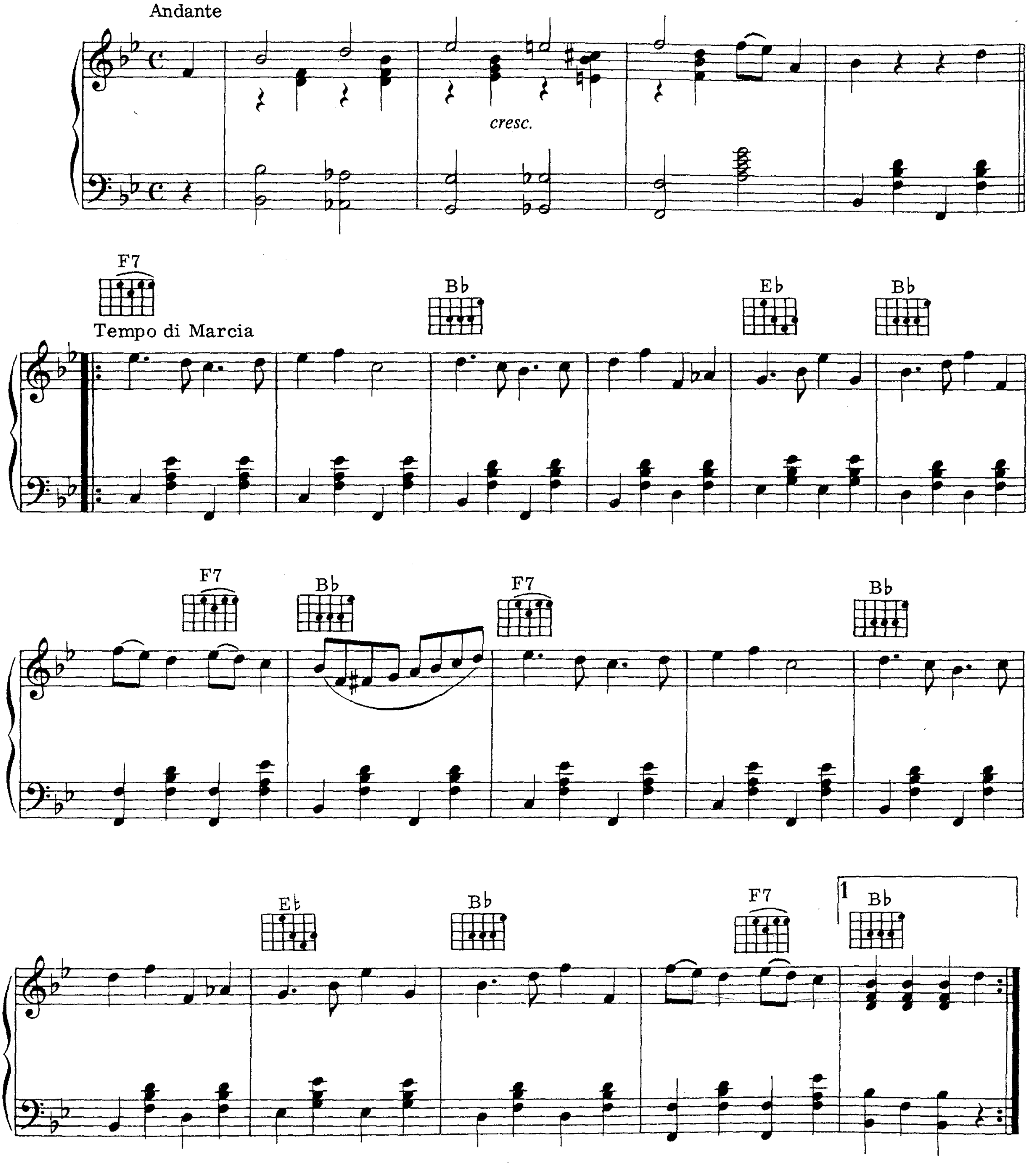

Am
D7
G
B♭dim
Am
D7
mf
G
B♭dim
Am
D7
D♯dim
Em
Bm
Gm6
cresc.
D
E9
A7
D
B♭dim
Am
D7
f
mf
G
B♭dim
Am
D7
G
G7
C
Cm
G
A9
D7
G
G7


C
F
Fm
C
G7
C
F
mp smoothly
C
C7
F
Fm
C
Cm
G
A9
D7
G
C
F
Fm
C
mp
E7
Am
F♯dim
cresc. poco a poco
mf
C
Am
D7
G7
1.
C
G7
2.
C


G7
C
G7
mf
mp
C
G7
C
Am
mf
Em
B7
Em
C♯dim
G7
f
C
G7
C
F
C
F
C
D7
G7
1.
C
2.
C
mf

Combination March

by SCOTT JOPLIN


Andante
cresc.
F7
Tempo di Marcia
Bb
Eb
Bb
F7
Bb
F7
Bb
Eb
Bb
F7
1
Bb

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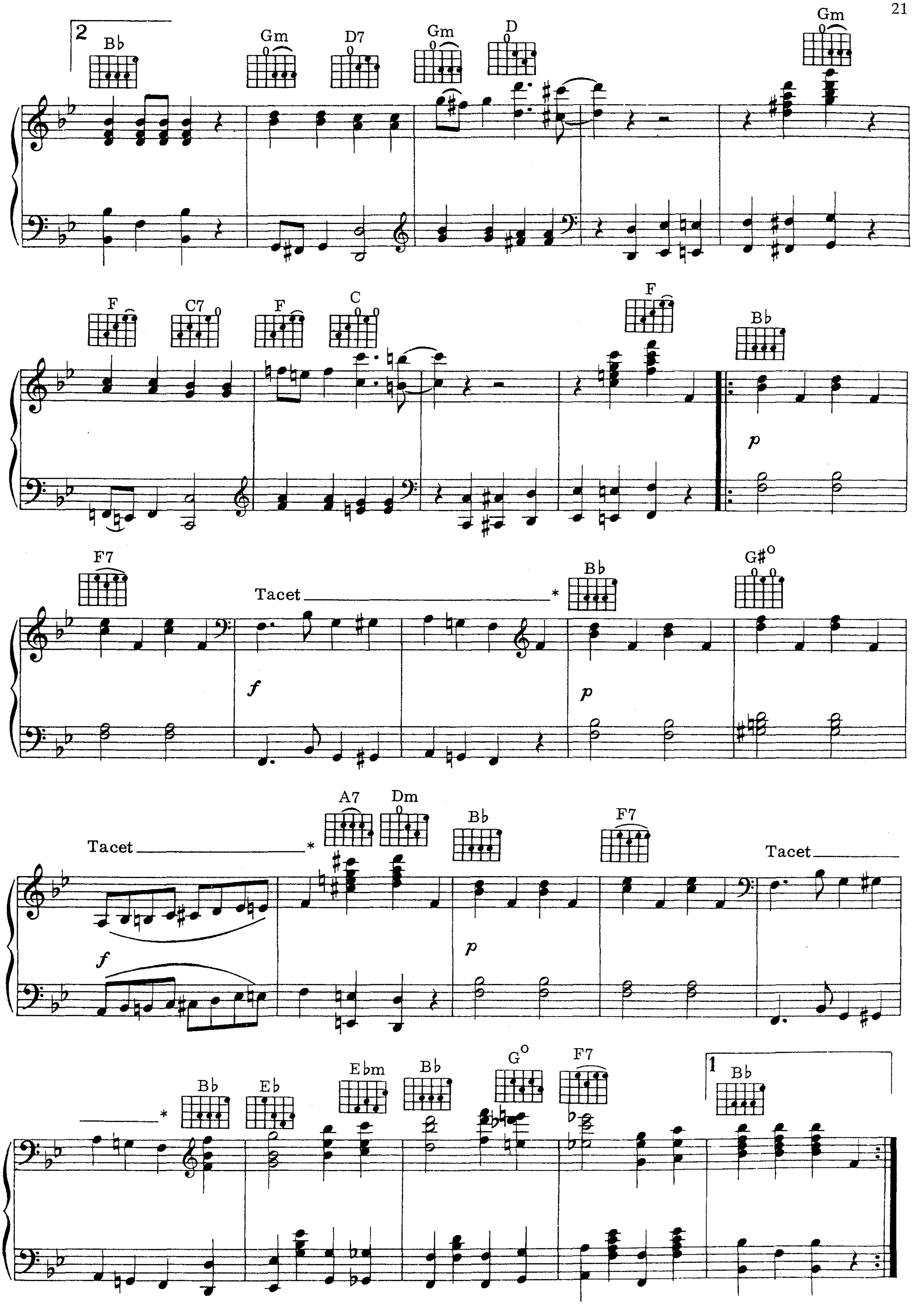
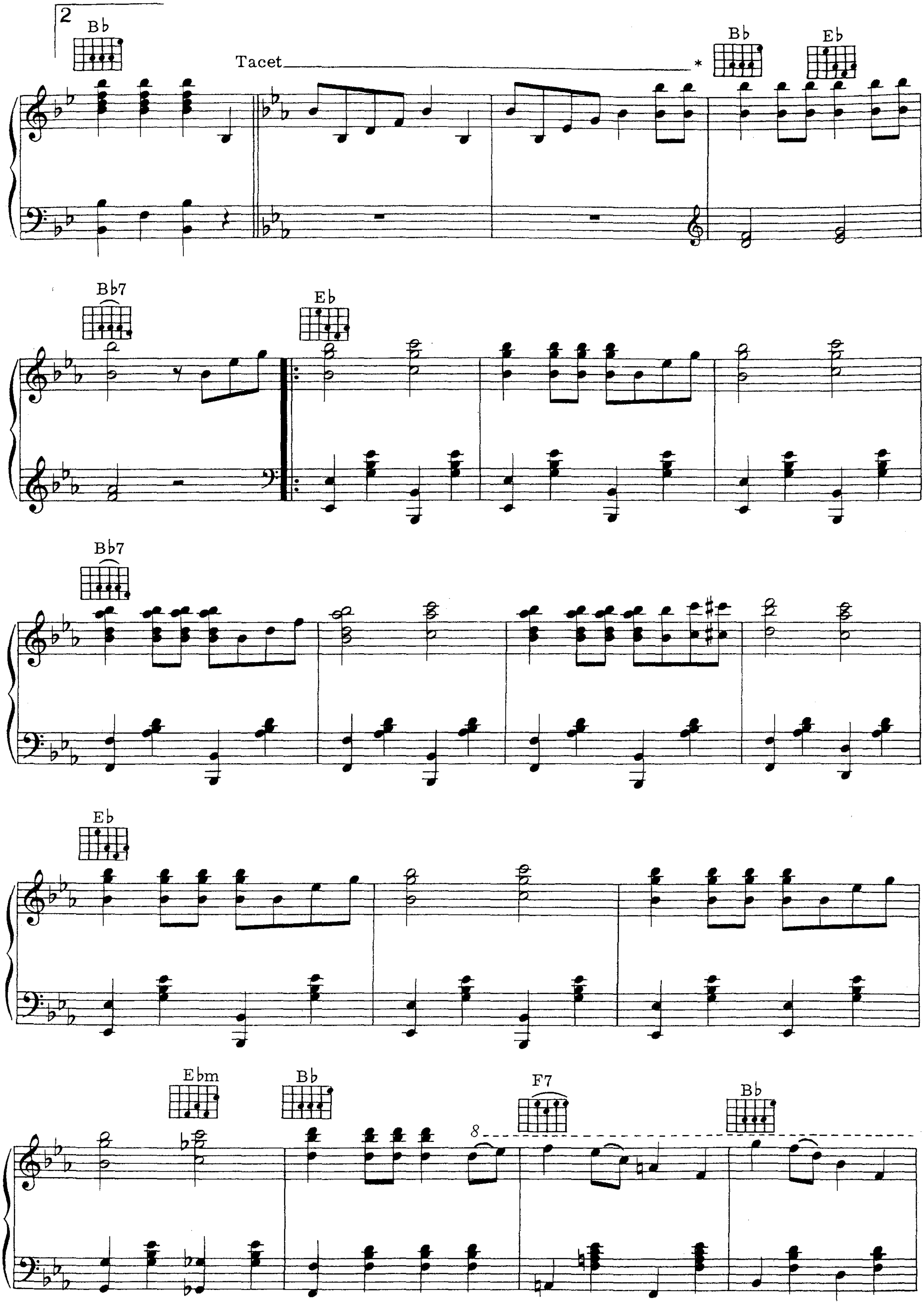
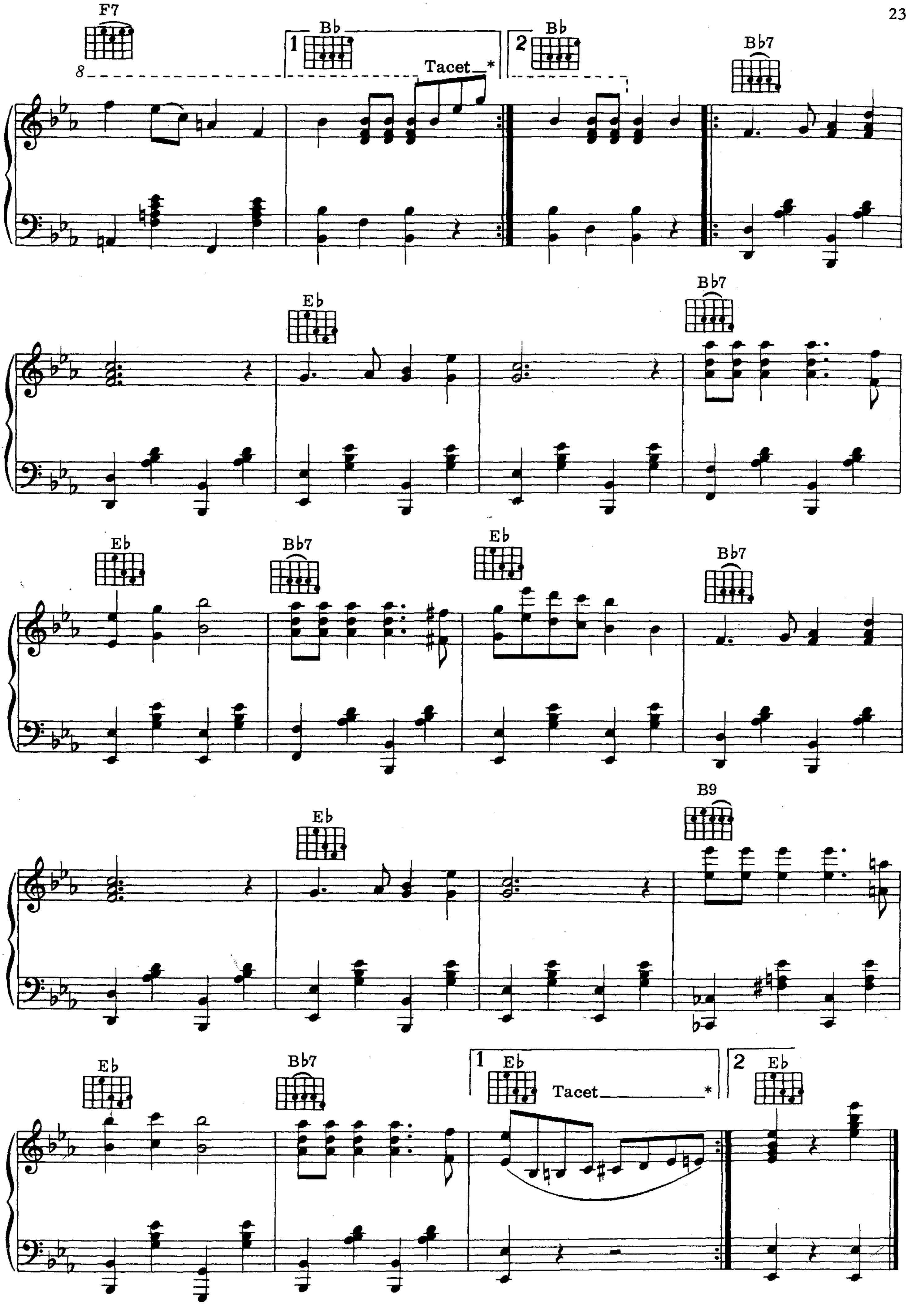
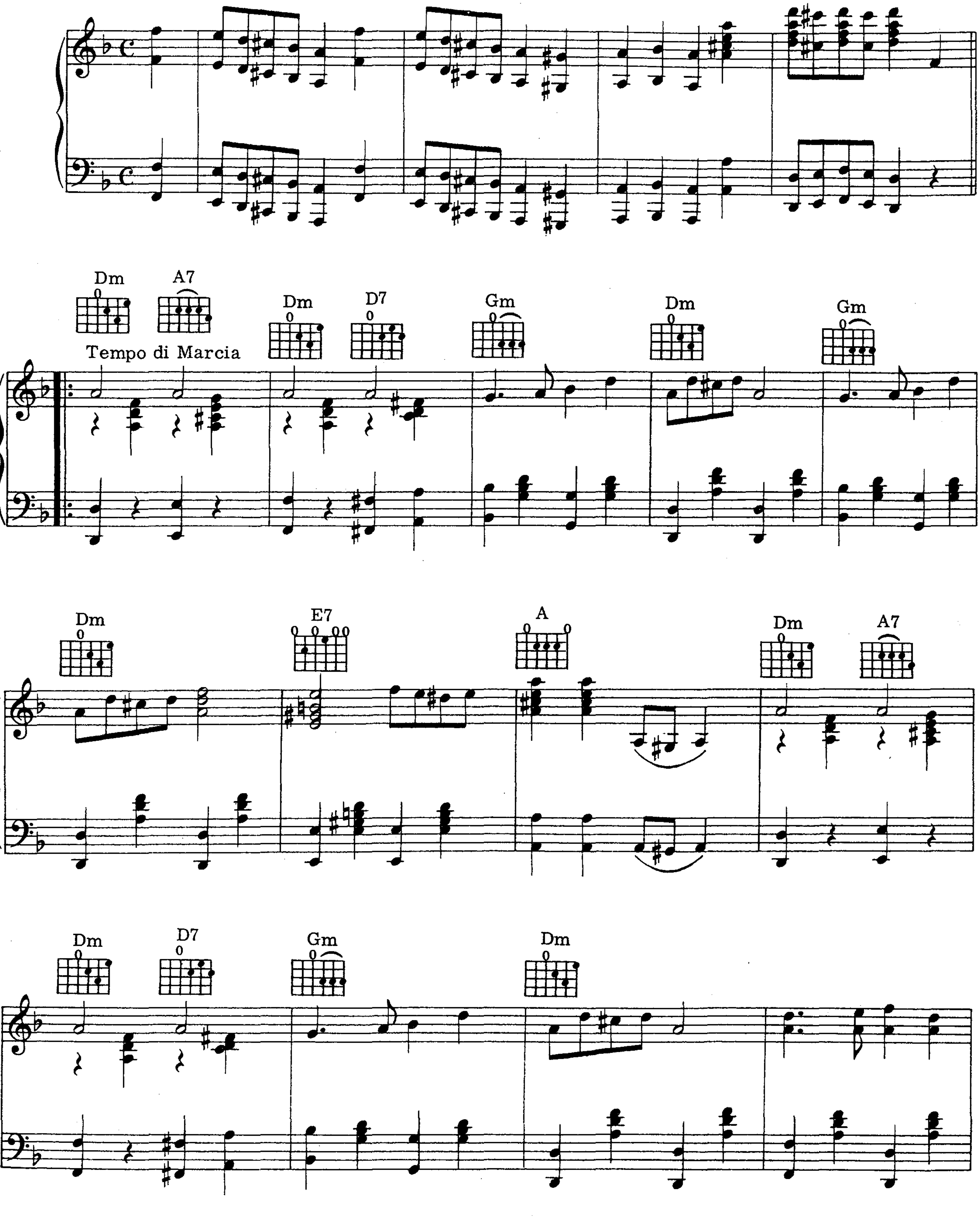

2
B♭
Gm
D7
Gm
D
Gm
F
C7
F
C
F
B♭
p
F7
Tacet *
B♭
G♯°
f
p
Tacet *
A7
Dm
B♭
F7
f
p
Tacet *
B♭
E♭
E♭m
B♭
G°
F7
1
B♭


2
Bb
Tacet
*
Bb
Eb
Bb7
Eb
Bb7
Eb
Ebm
Bb
F7
Bb
8


F7
8
1
Bb
Tacet *
2
Bb
Bb7
Eb
Bb7
Eb
Bb7
Eb
Bb7
Eb
B9
Eb
Bb7
1
Eb
Tacet *
2
Eb

The Crush Collision March

by SCOTT JOPLIN


Dm
A7
Tempo di Marcia
Dm
D7
Gm
Dm
Gm
Dm
E7
A
Dm
A7
Dm
D7
Gm
Dm

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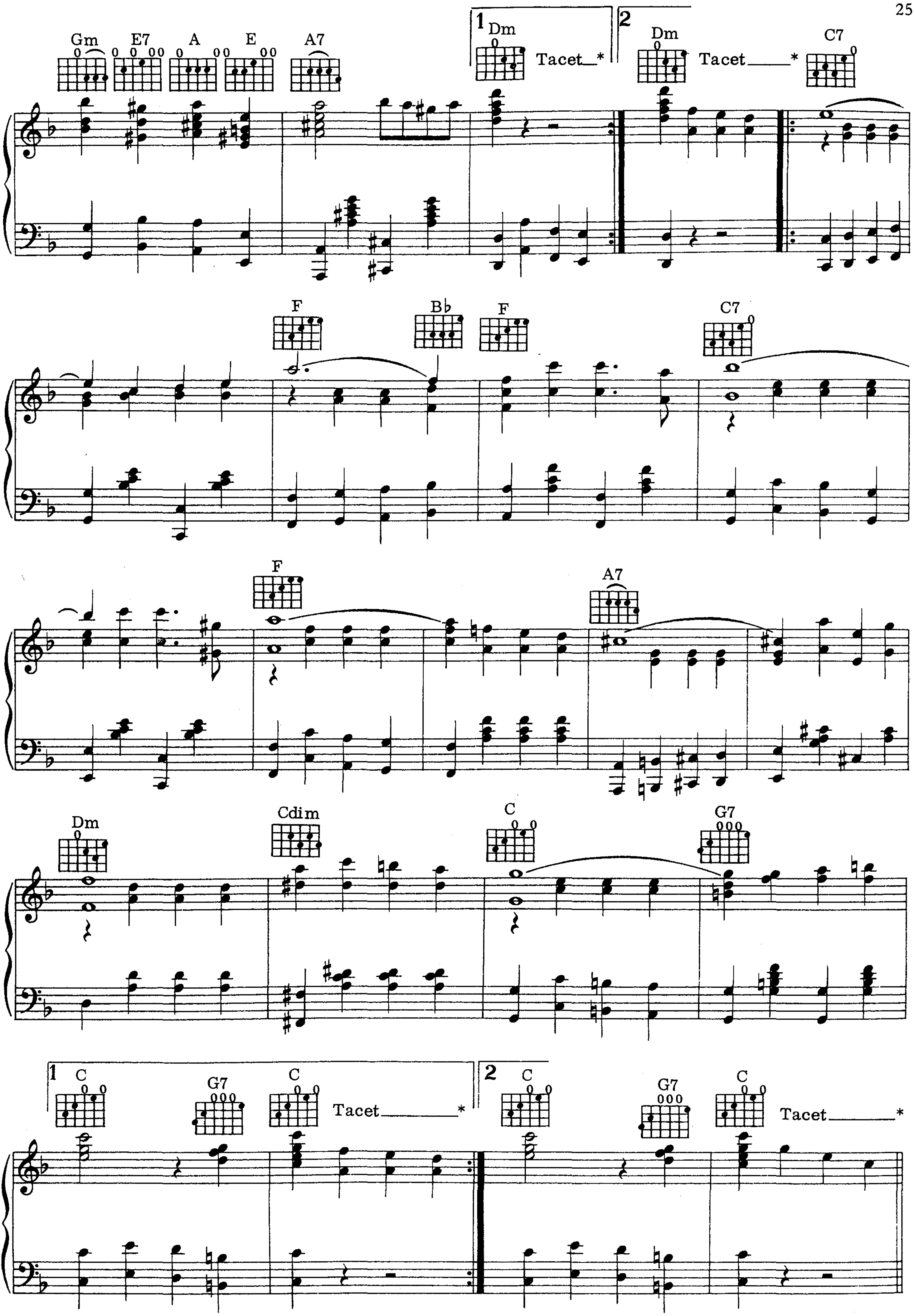
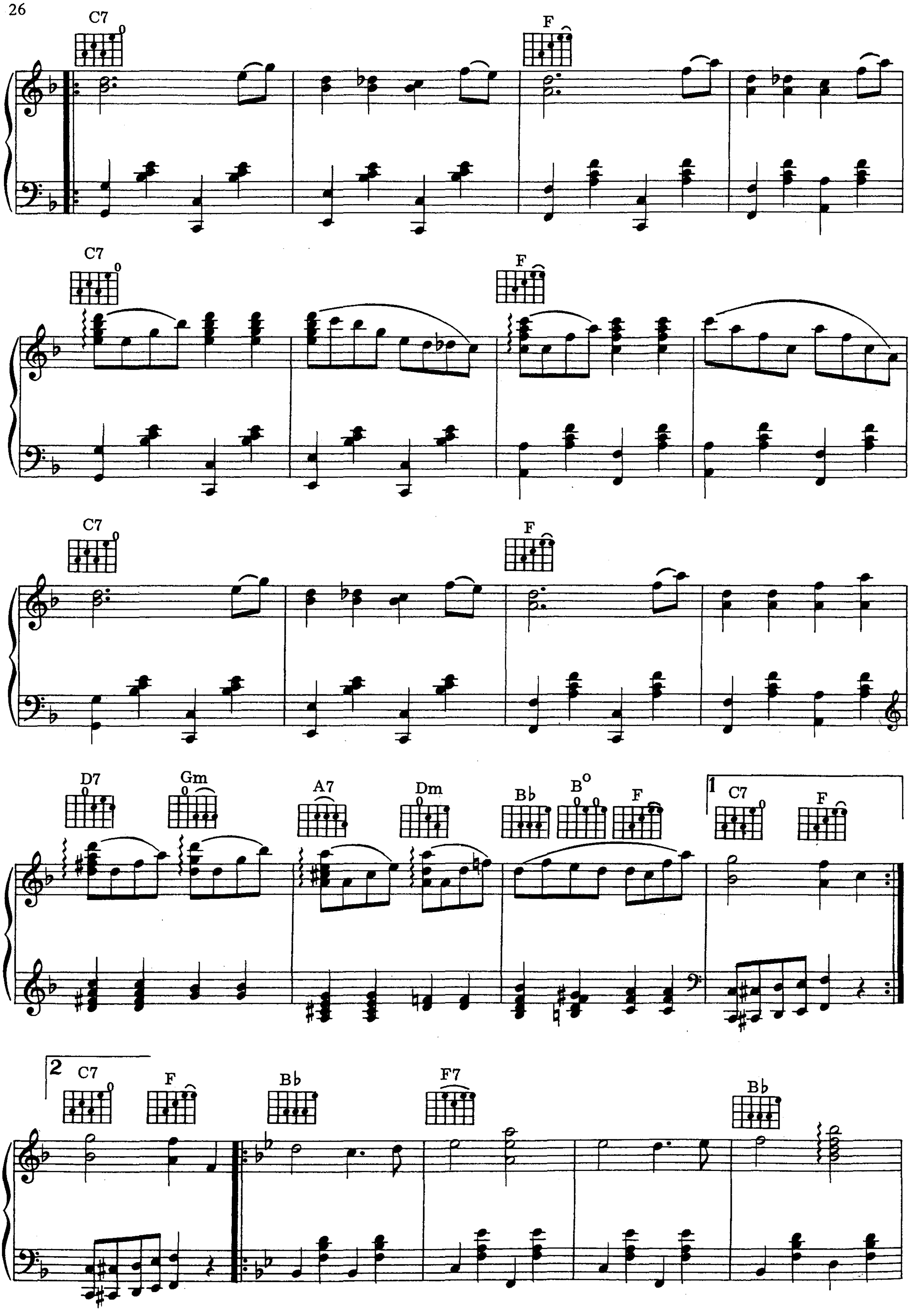
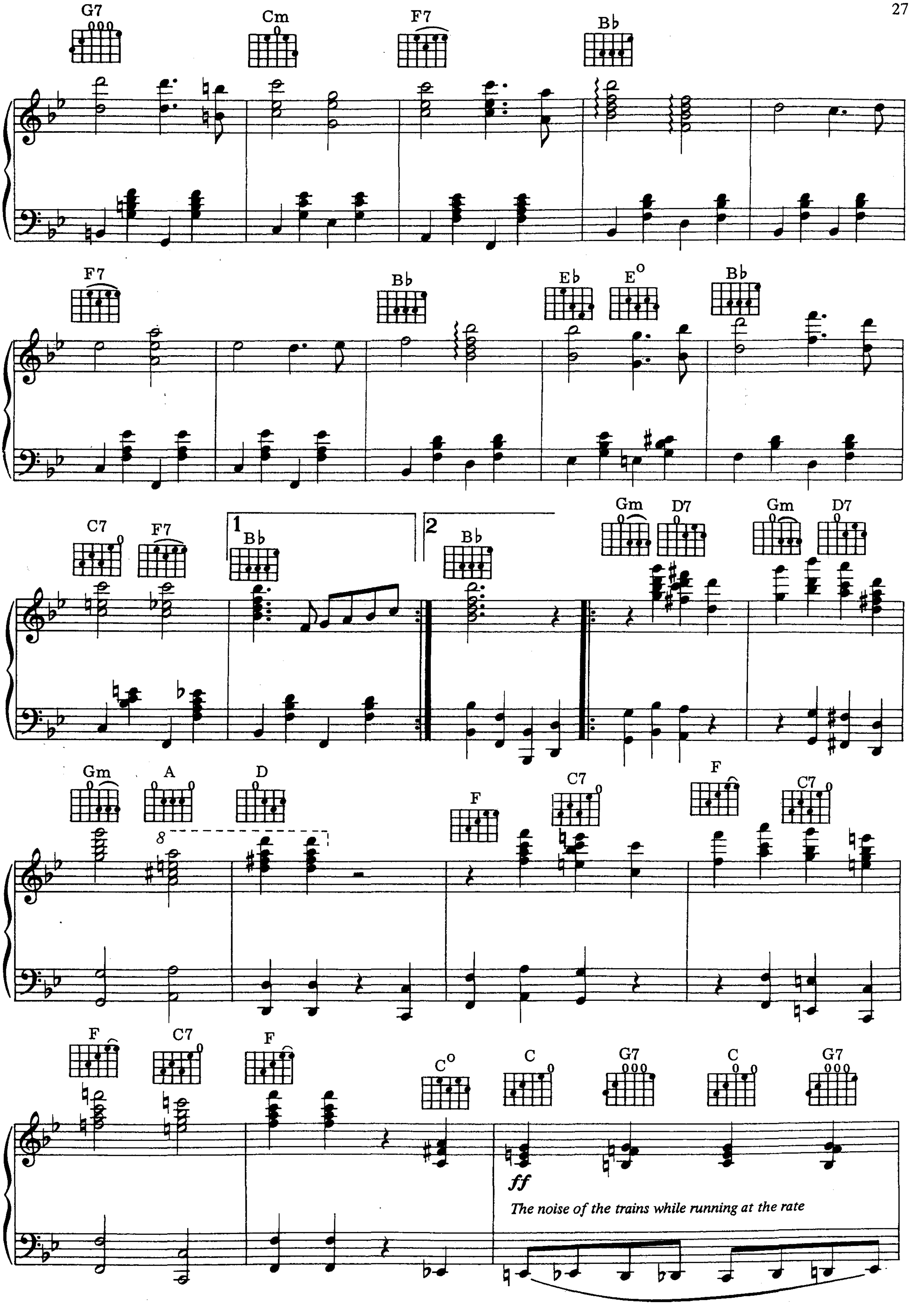
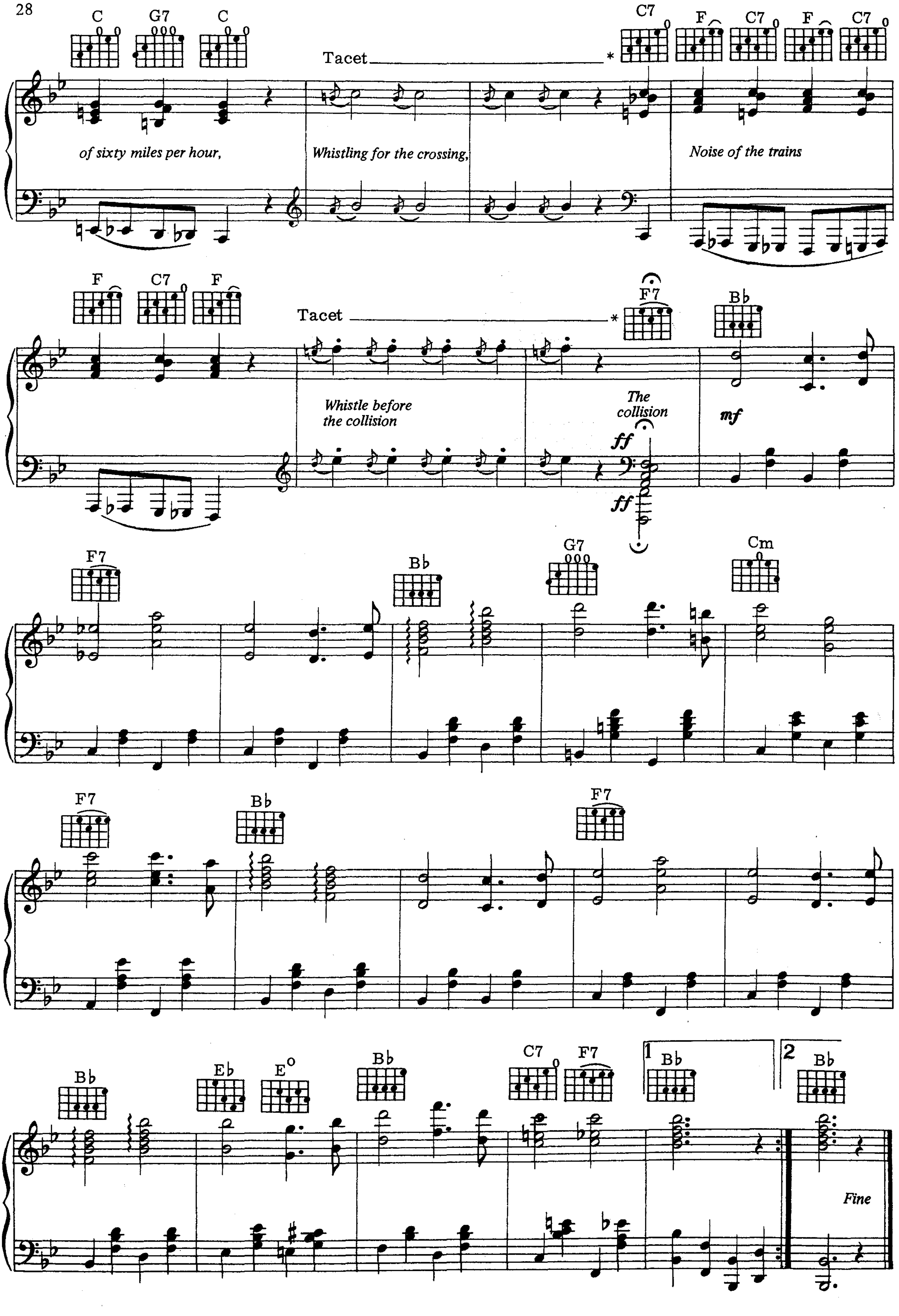

Gm
E7
A
E
A7
1 Dm
Tacet *
2 Dm
Tacet *
C7
F
B♭
F
C7
F
A7
Dm
Cdim
C
G7
1 C
G7
C
Tacet *
2 C
G7
C
Tacet *

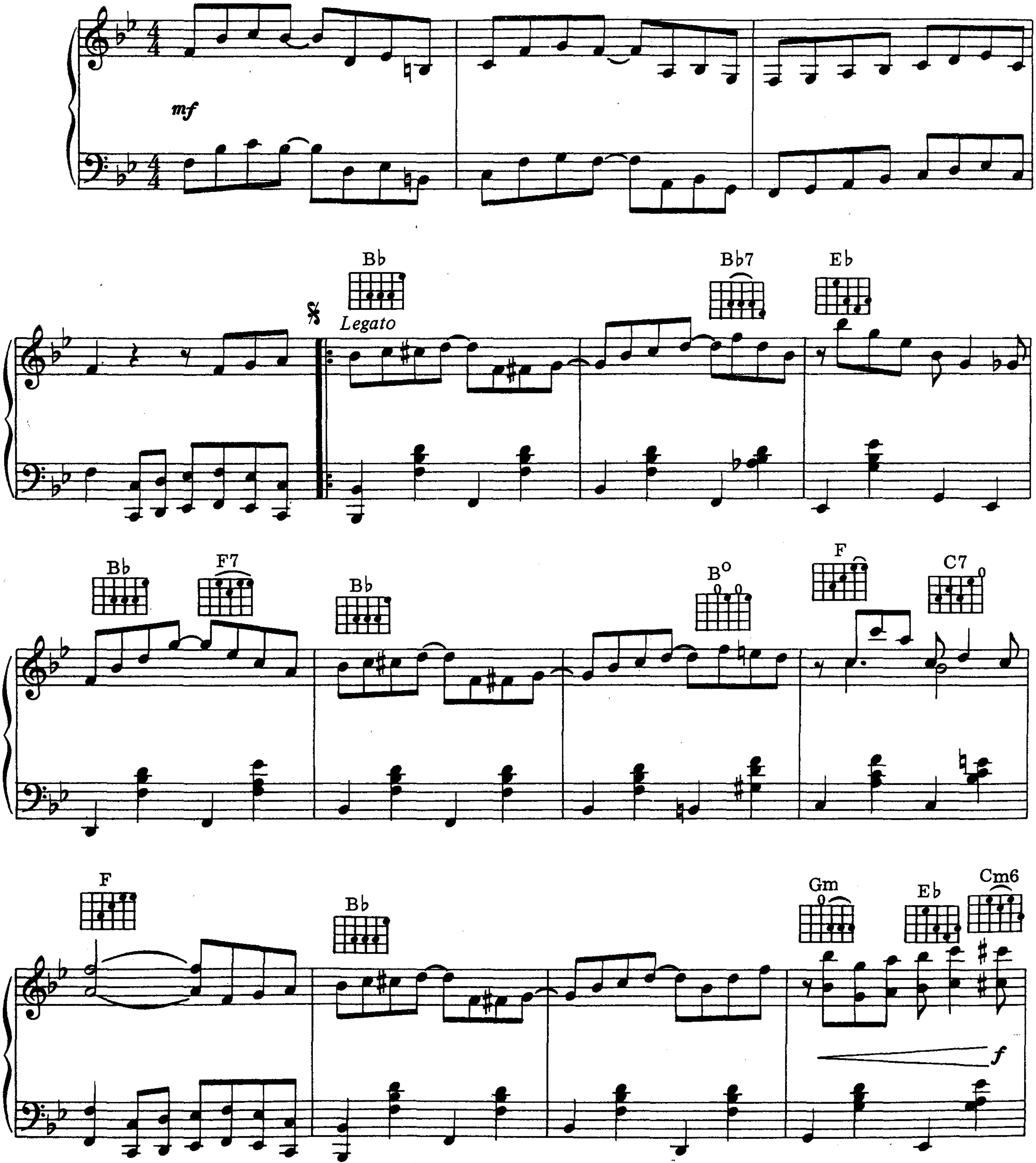

C7
F
C7
F
C7
F
D7
Gm
A7
Dm
B♭
B°
F
1
C7
F
2
C7
F
B♭
F7
B♭


G7
Cm
F7
B♭
F7
B♭
E♭
E°
B♭
C7
F7
1
B♭
2
B♭
Gm
D7
Gm
D7
Gm
A
D
8
F
C7
F
C7
F
C7
F
C°
C
G7
C
G7
ff
The noise of the trains while running at the rate


C
G7
C
Tacet
*
C7
F
C7
F
C7
of sixty miles per hour,
Whistling for the crossing,
Noise of the trains
F
C7
F
Tacet
*
F7
B♭
Whistle before the collision
The collision
ff
ff
mf
F7
B♭
G7
Cm
F7
B♭
F7
B♭
E♭
E°
B♭
C7
F7
1
B♭
2
B♭
Fine

Eugenia

by SCOTT JOPLIN


4/4
mf
Bb
Legato
Bb7
Eb
Bb
F7
Bb
B°
F
C7
F
Bb
Gm
Eb
Cm6
f

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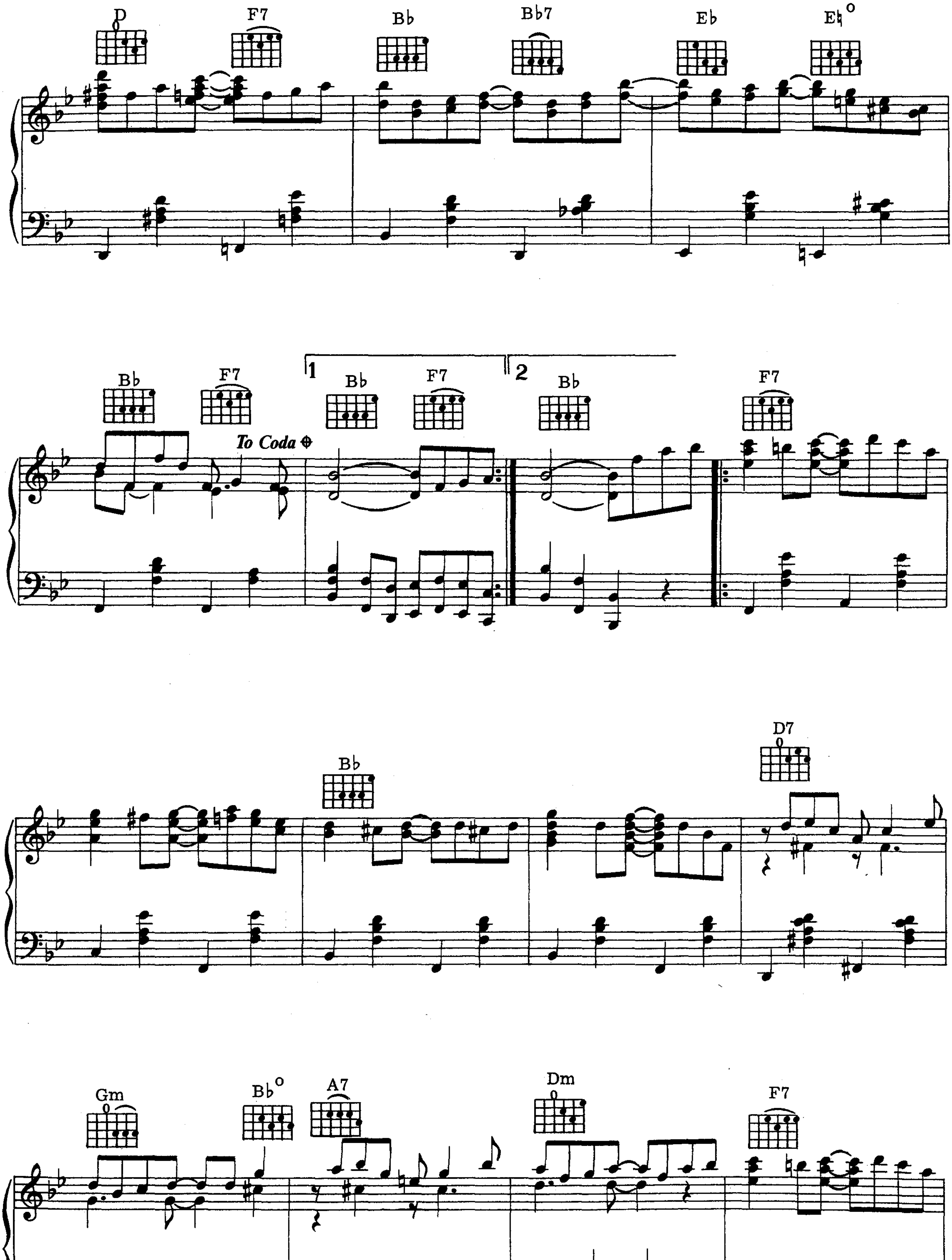
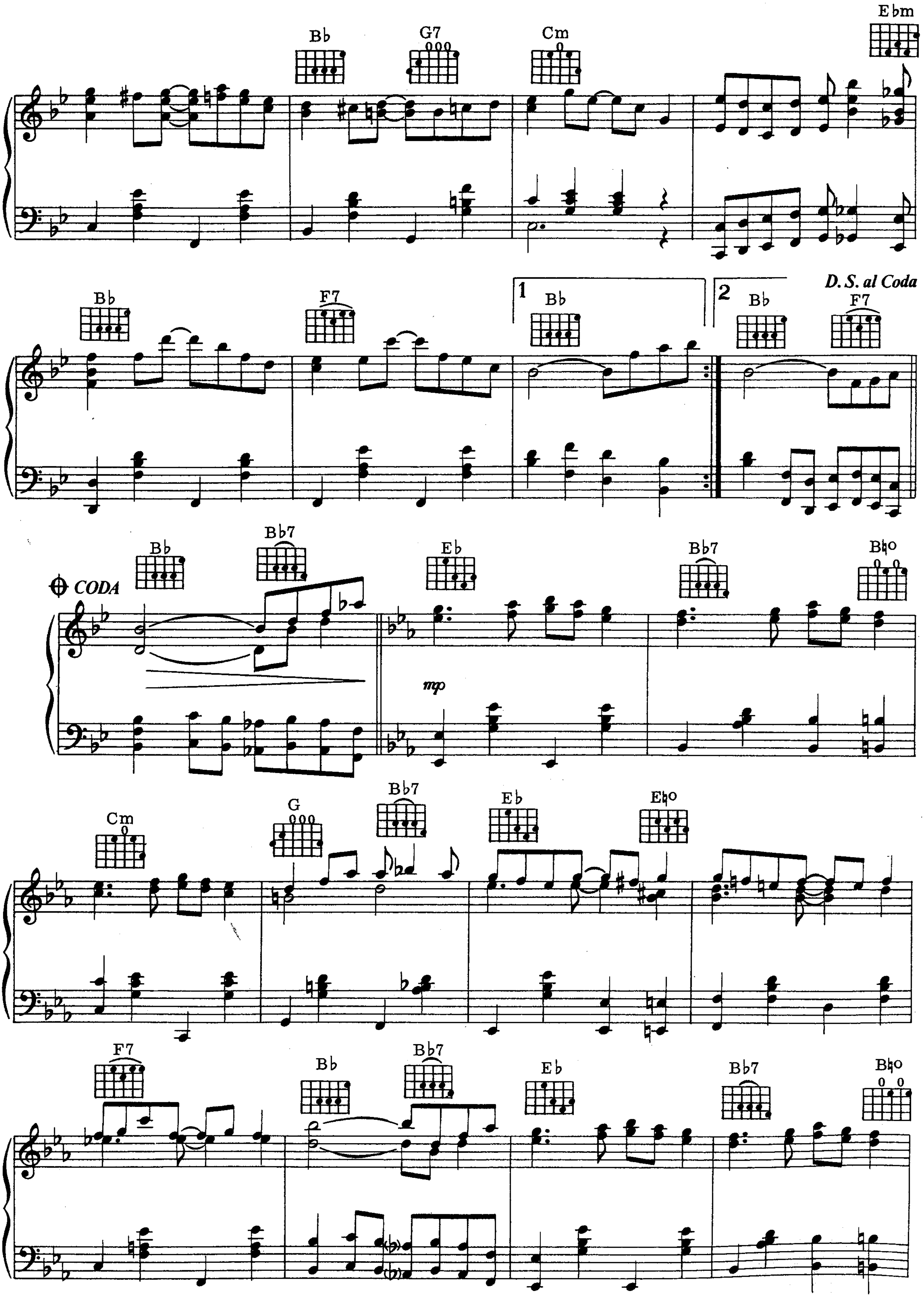
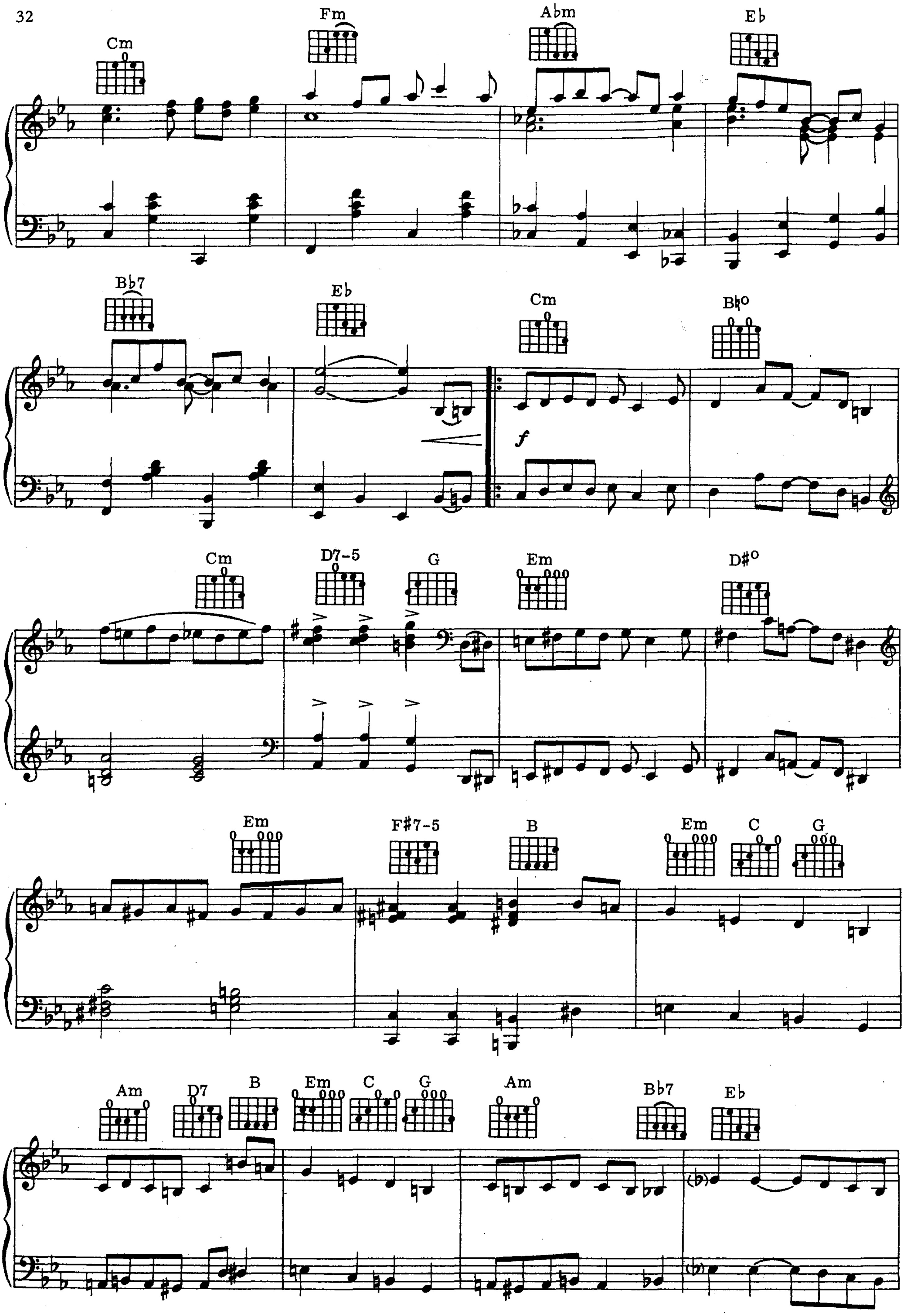
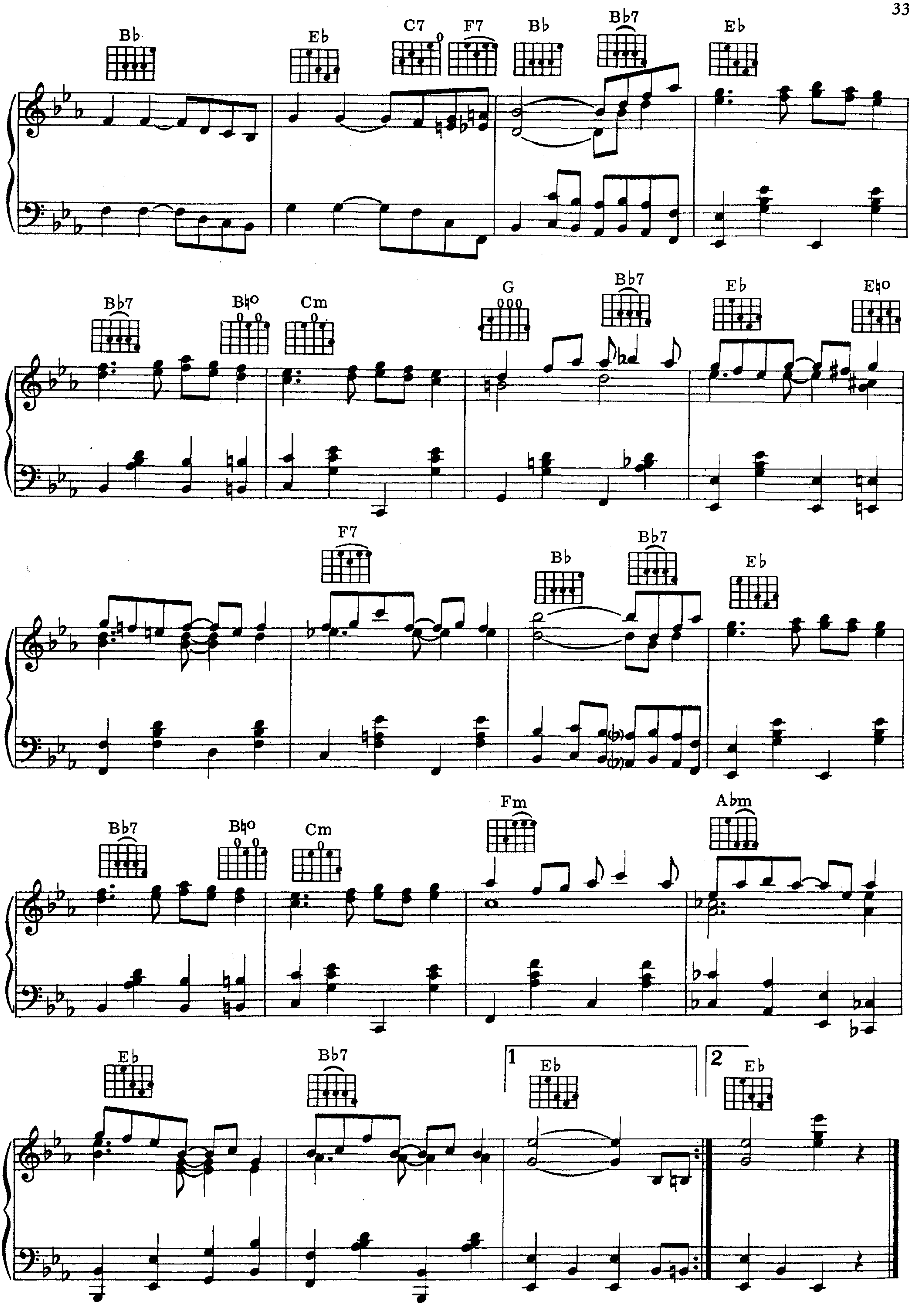

D
F7
B♭
B♭7
E♭
E♮°
B♭
F7
To Coda ⊕
1
B♭
F7
2
B♭
F7
B♭
D7
Gm
B♭°
A7
Dm
F7


Bb
G7
Cm
Ebm
Bb
F7
1
Bb
2
Bb
F7
D. S. al Coda
CODA
Bb
Bb7
Eb
mp
Bb7
B♮o
Cm
G
Bb7
Eb
E♮o
F7
Bb
Bb7
Eb
Bb7
B♮o

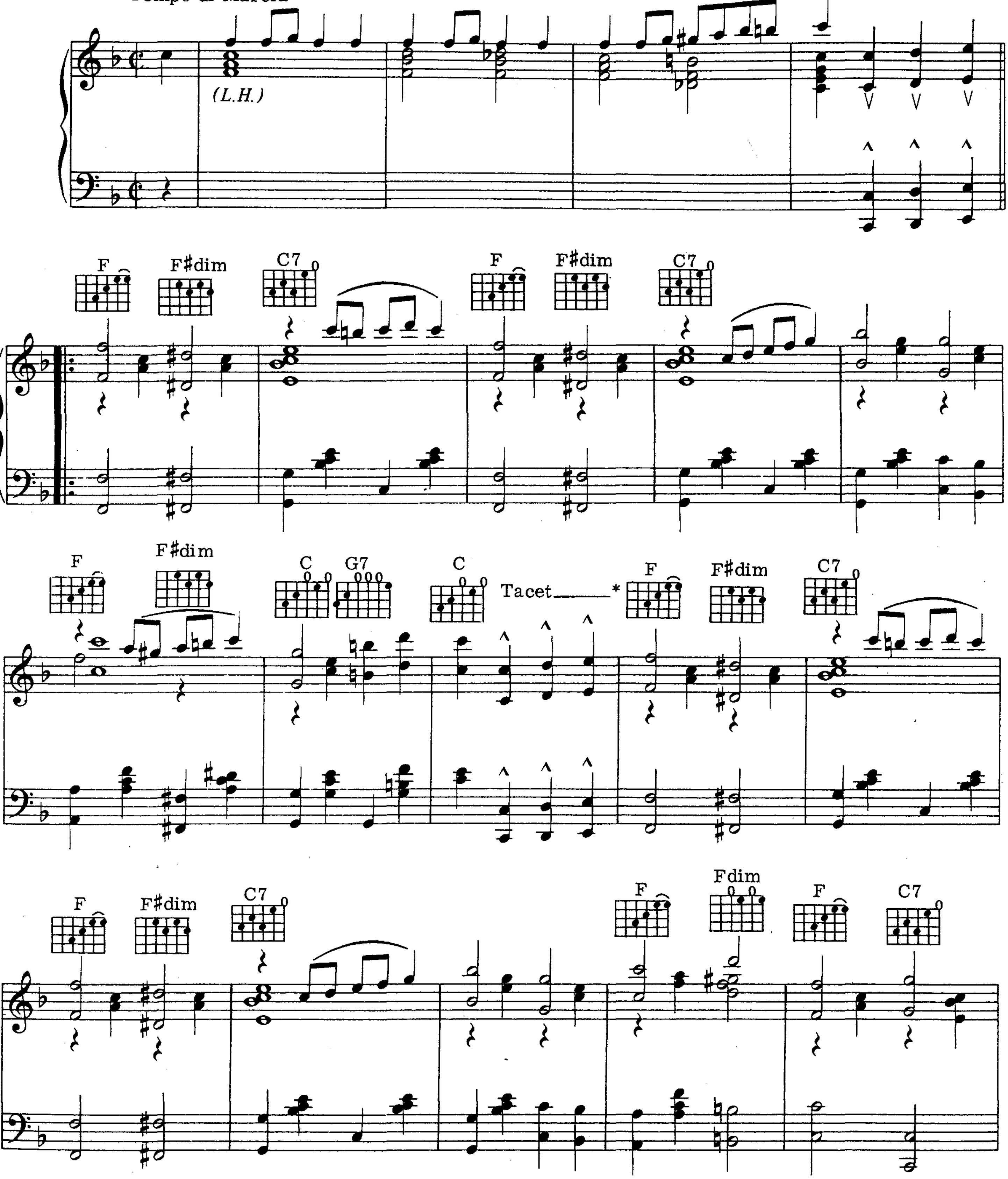

Cm
Fm
A♭m
E♭
B♭7
E♭
Cm
B♮o
f
Cm
D7-5
G
Em
D♯o
Em
F♯7-5
B
Em
C
G
Am
D7
B
Em
C
G
Am
B♭7
E♭


B♭
E♭
C7
F7
B♭
B♭7
E♭
B♭7
B♮o
Cm
G
B♭7
E♭
E♮o
F7
B♭
B♭7
E♭
B♭7
B♮o
Cm
Fm
A♭m
E♭
B♭7
1
E♭
2
E♭

Cleopha

by SCOTT JOPLIN

Tempo di Marcia


(L.H.)
F
F#dim
C7
F
F#dim
C7
F
F#dim
C
G7
C
Tacet——*
F
F#dim
C7
F
F#dim
C7
F
Fdim
F
C7

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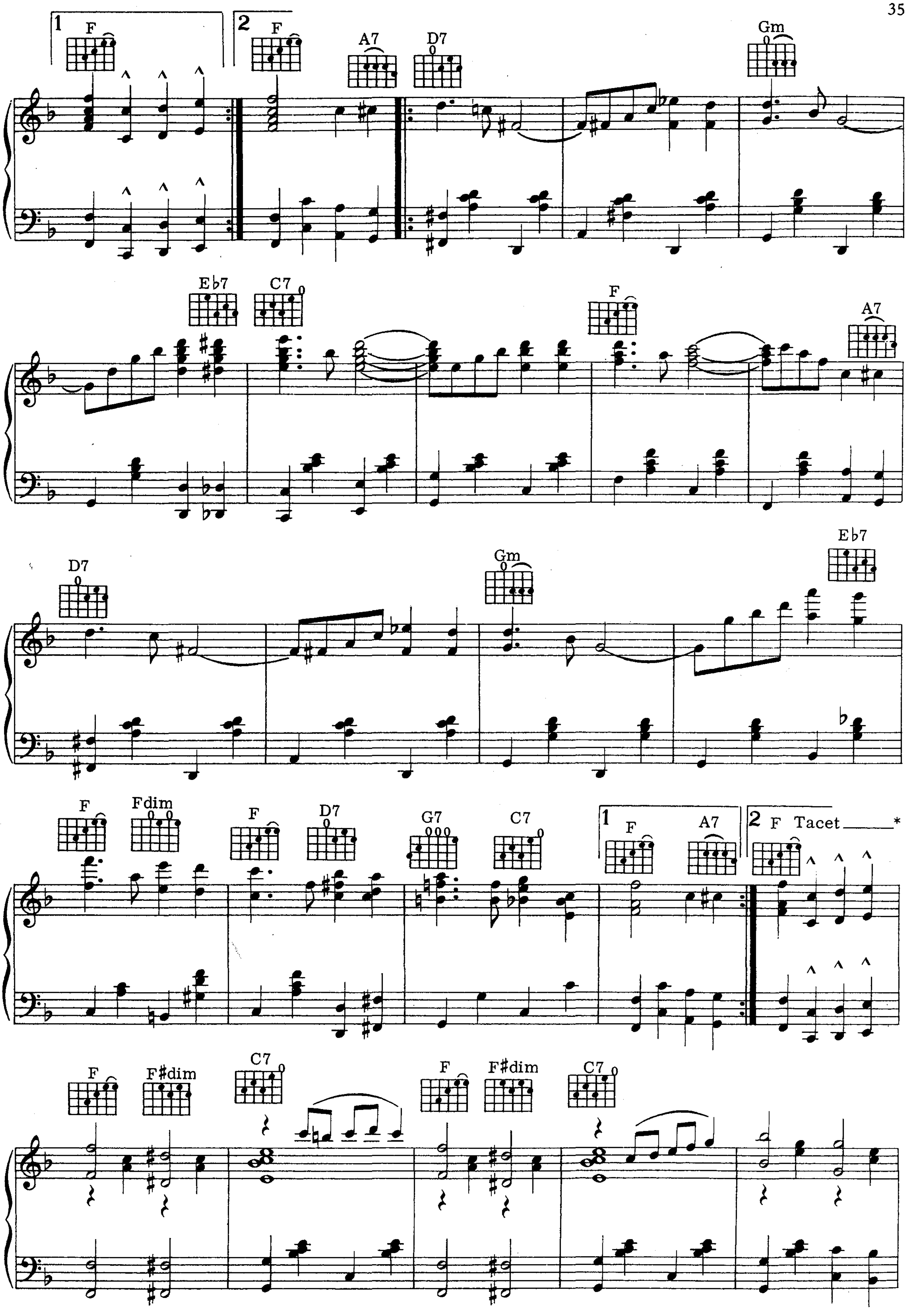
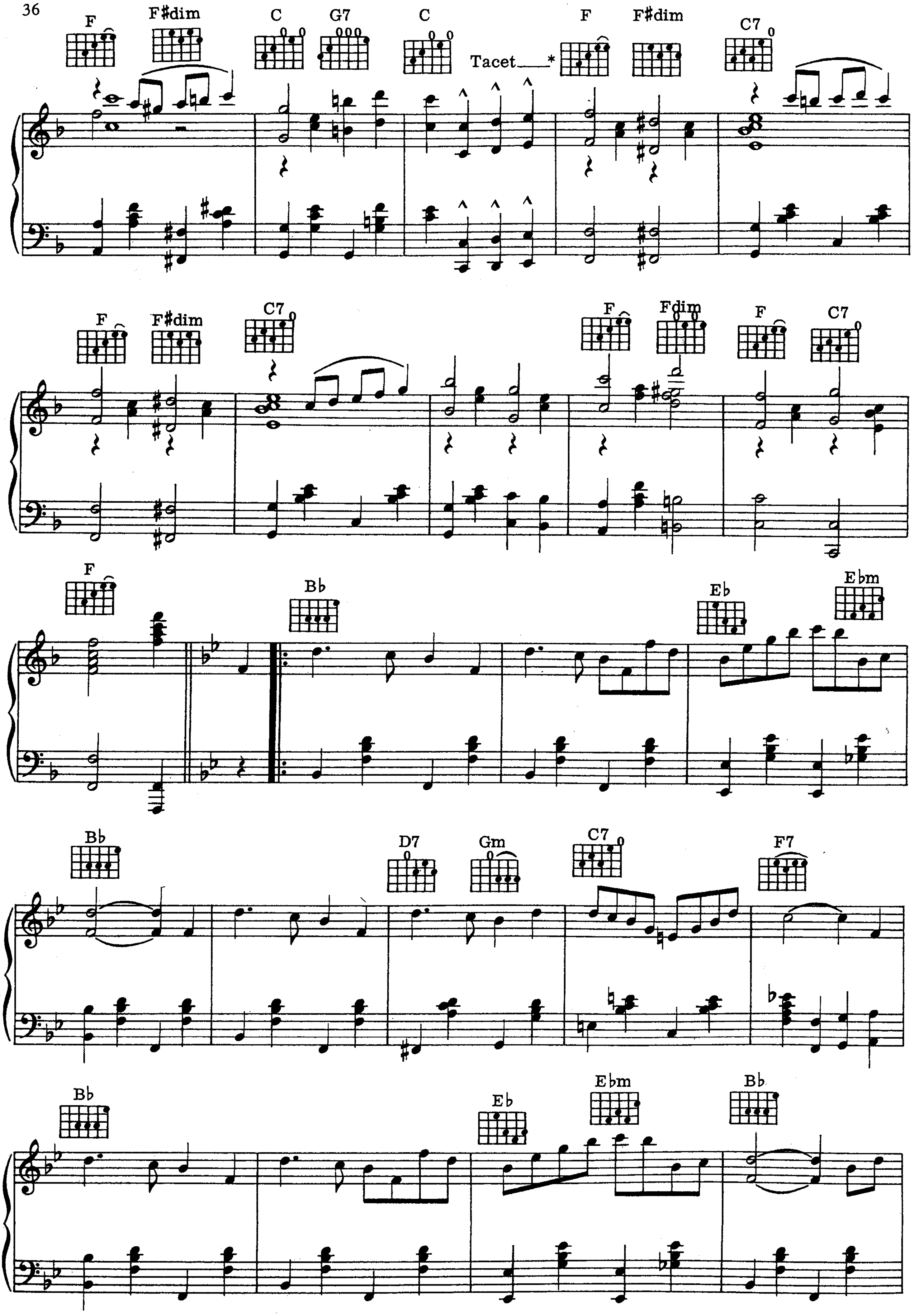
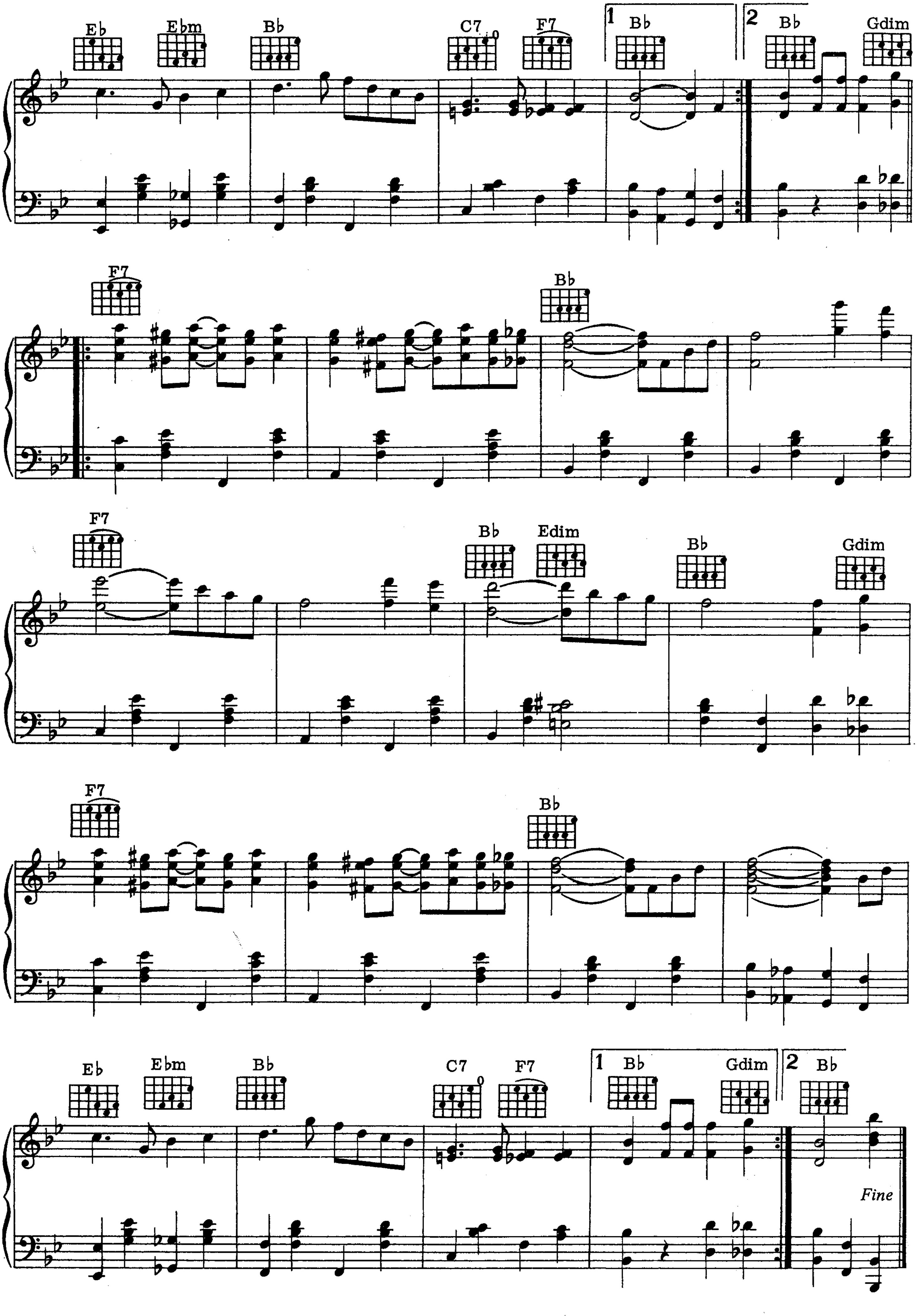
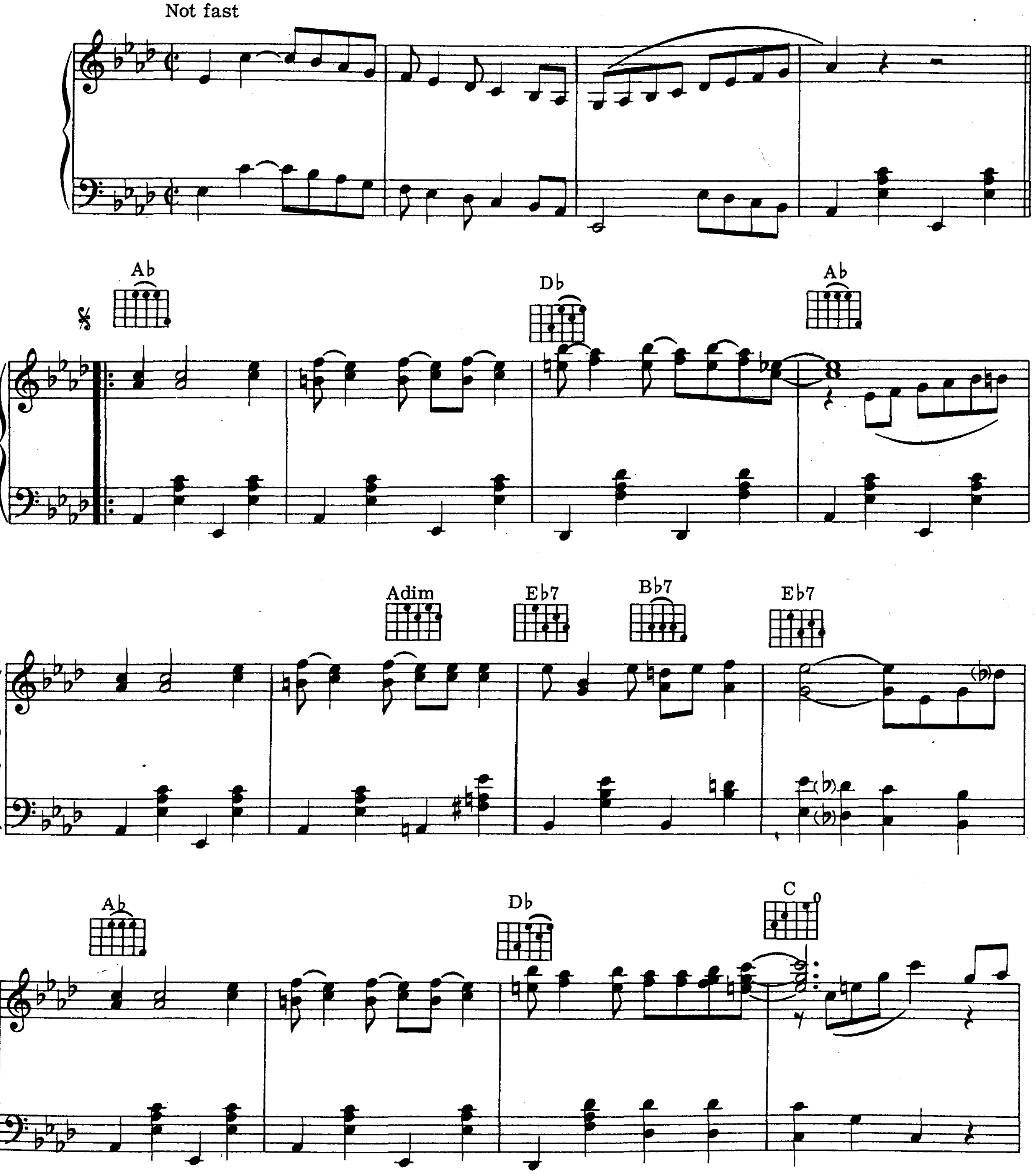

1
F
2
F
A7
D7
Gm
Eb7
C7
F
A7
D7
Gm
Eb7
F
Fdim
F
D7
G7
C7
1
F
A7
2
F
Tacet
*
F
F#dim
C7
F
F#dim
C7


F
F♯dim
C
G7
C
Tacet___*
F
F♯dim
C7
F
F♯dim
C7
F
Fdim
F
C7
F
B♭
E♭
E♭m
B♭
D7
Gm
C7
F7
B♭
E♭
E♭m
B♭


E♭
E♭m
B♭
C7
F7
1
B♭
2
B♭
Gdim
F7
B♭
F7
B♭
Edim
B♭
Gdim
F7
B♭
E♭
E♭m
B♭
C7
F7
1
B♭
Gdim
2
B♭
Fine

The Easy Winners

by SCOTT JOPLIN


Not fast
Ab
Db
Ab
Adim
Eb7
Bb7
Eb7
Ab
Db
C

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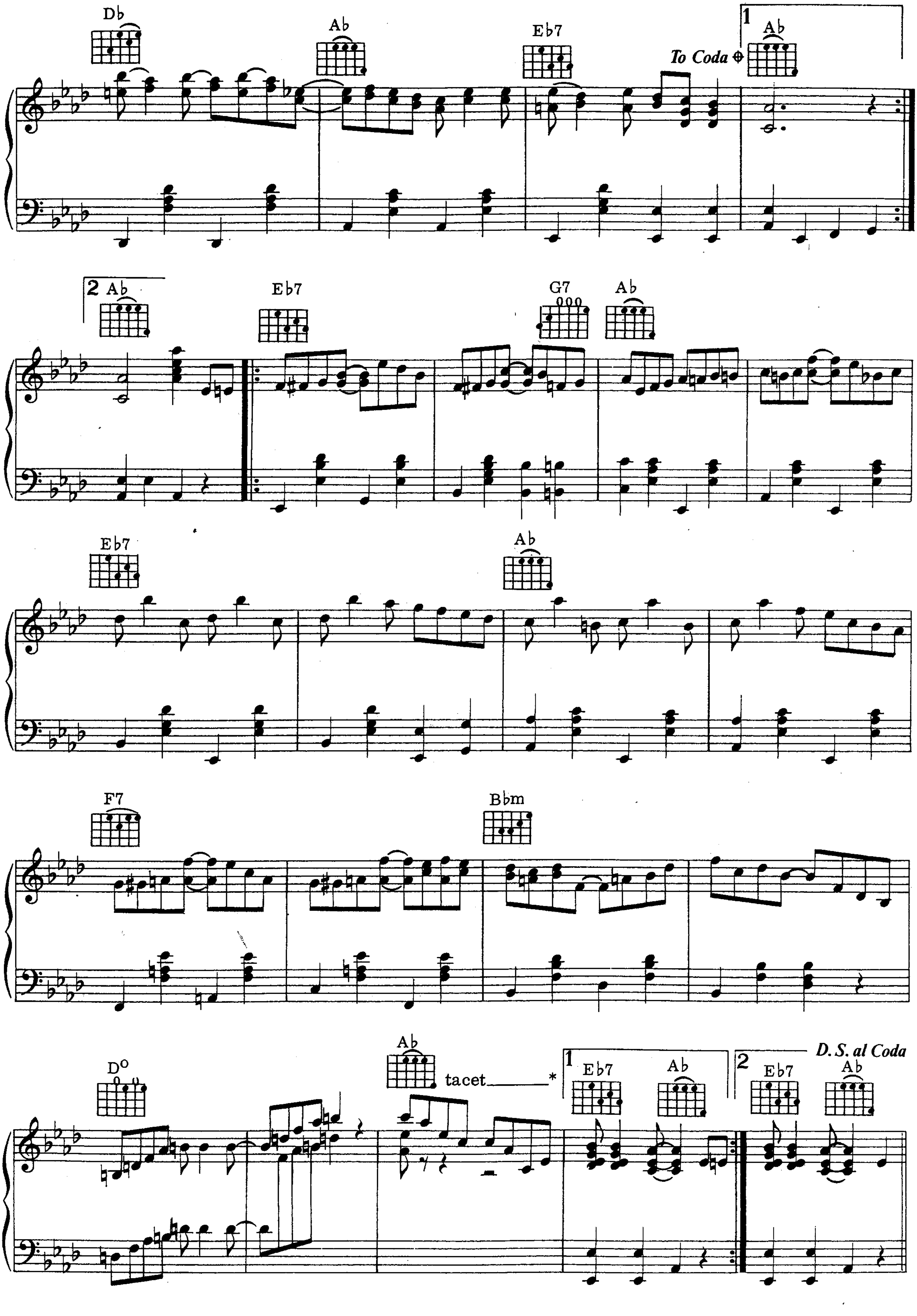
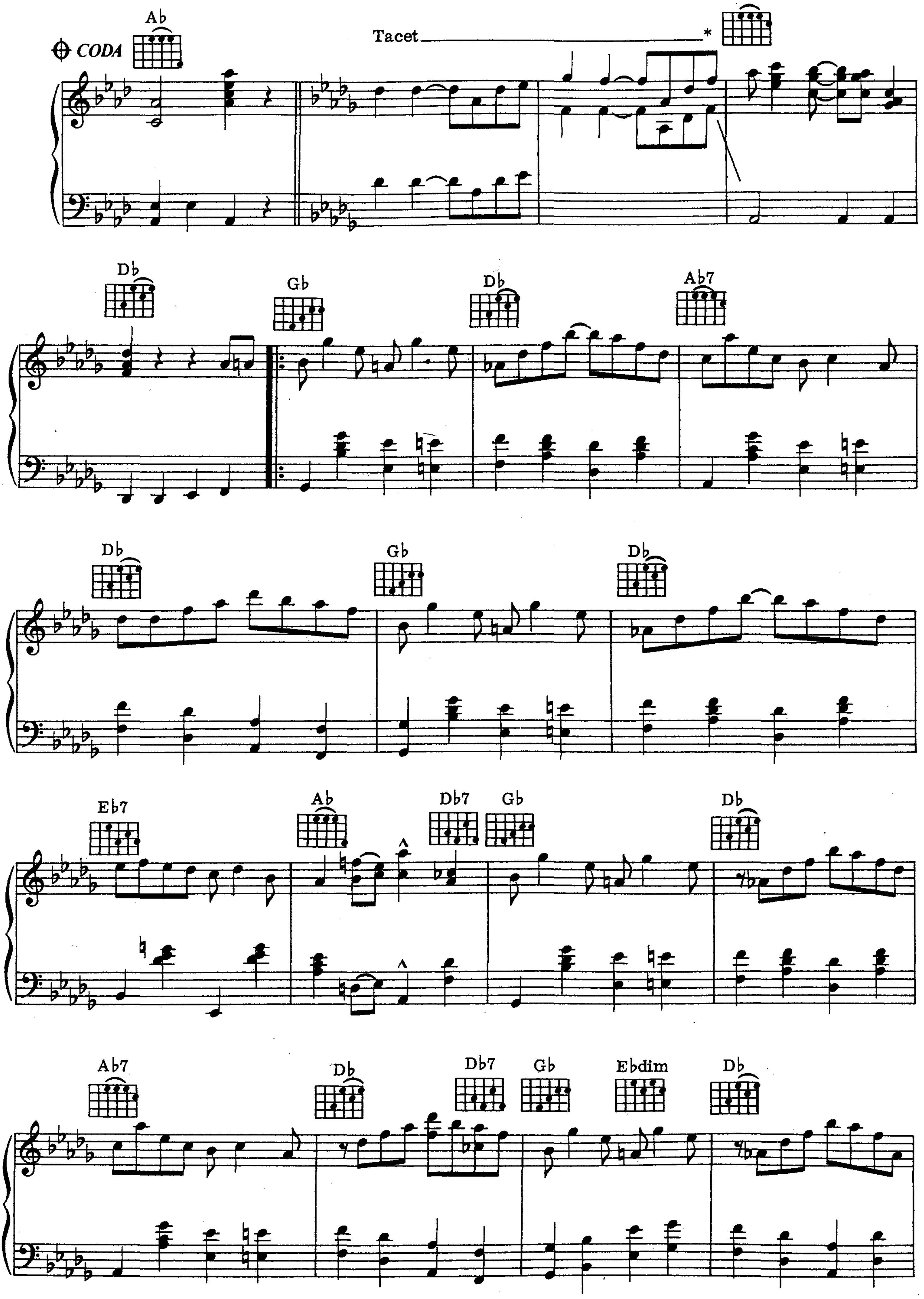
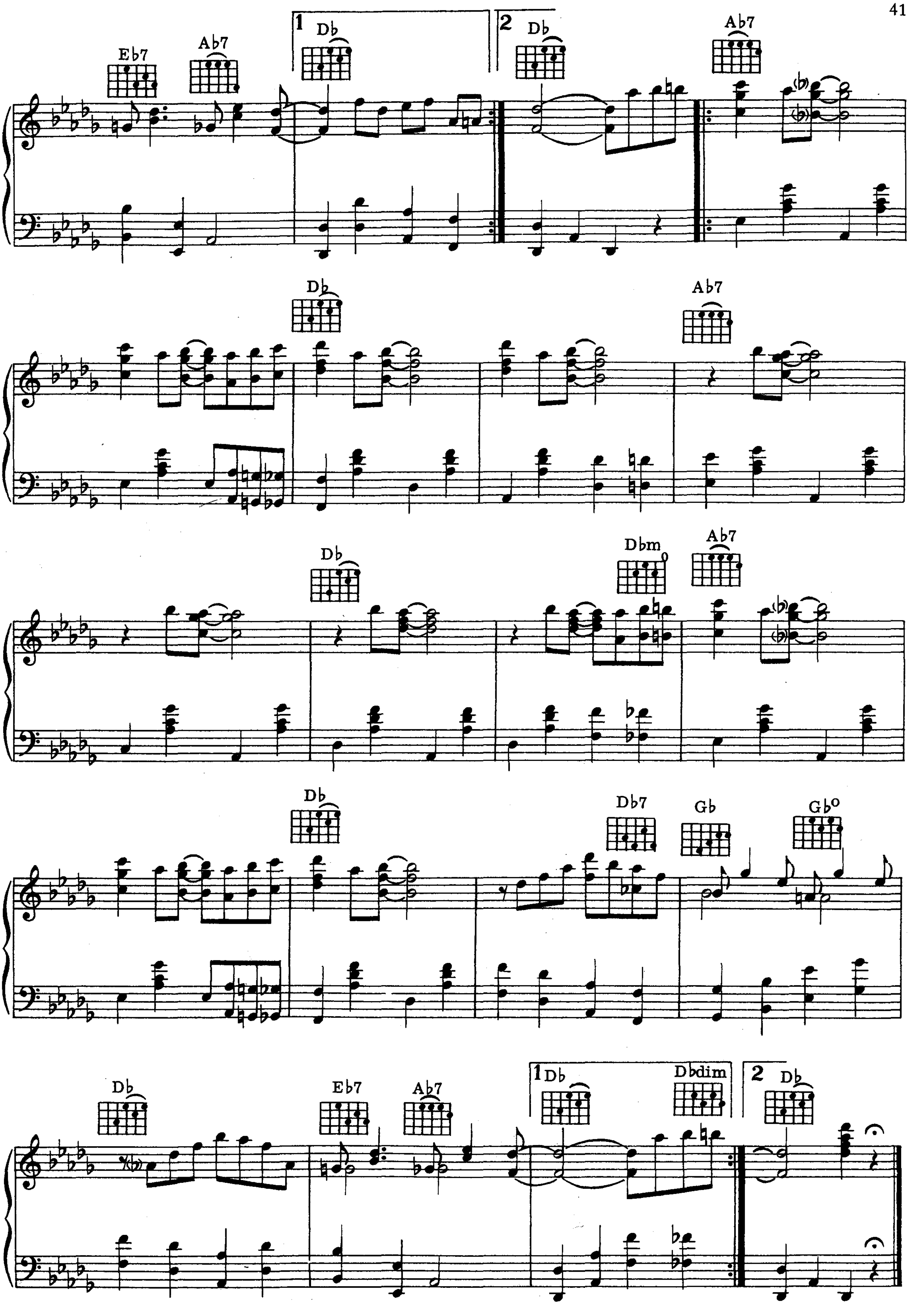
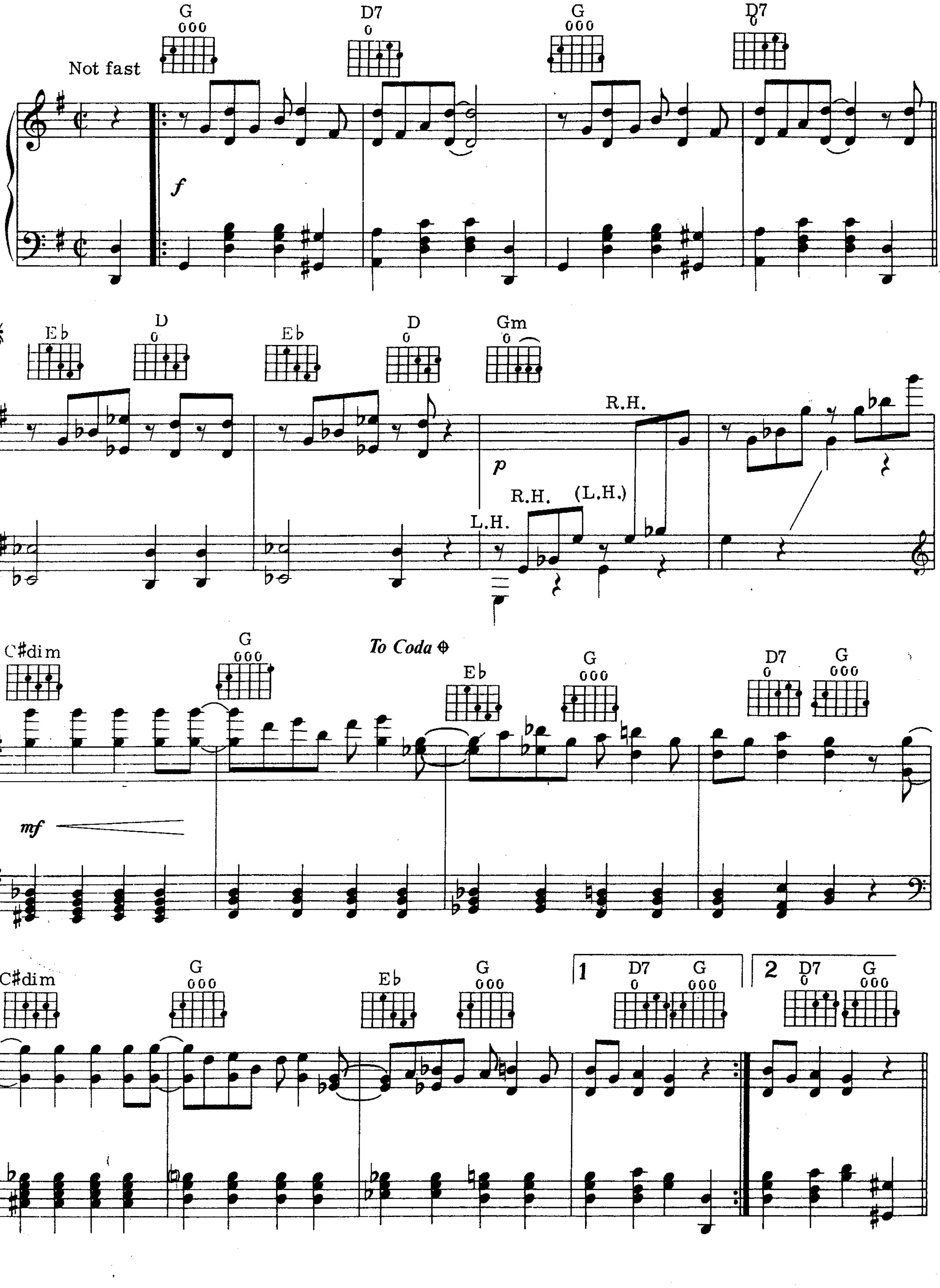

D♭
A♭
E♭7
To Coda ⊕
1
A♭
2
A♭
E♭7
G7
A♭
E♭7
A♭
F7
B♭m
D°
A♭
tacet *
1
E♭7
A♭
2
D. S. al Coda
E♭7
A♭


CODA
Ab
Tacet
*
Ab7
Db
Gb
Db
Ab7
Db
Gb
Db
Eb7
Ab
Db7
Gb
Db
Ab7
Db
Db7
Gb
Ebdim
Db


Eb7
Ab7
1
Db
2
Db
Ab7
Db
Ab7
Db
Dbm
Ab7
Db
Db7
Gb
Gb°
Db
Eb7
Ab7
1
Db
Dbdim
2
Db

Maple Leaf Rag

by SCOTT JOPLIN


Not fast
G
D7
G
D7
f
Eb
D
Eb
D
Gm
R.H.
p
R.H.
(L.H.)
L.H.
C#dim
G
To Coda ⊕
Eb
G
D7
G
mf
C#dim
G
Eb
G
1
D7
G
2
D7
G

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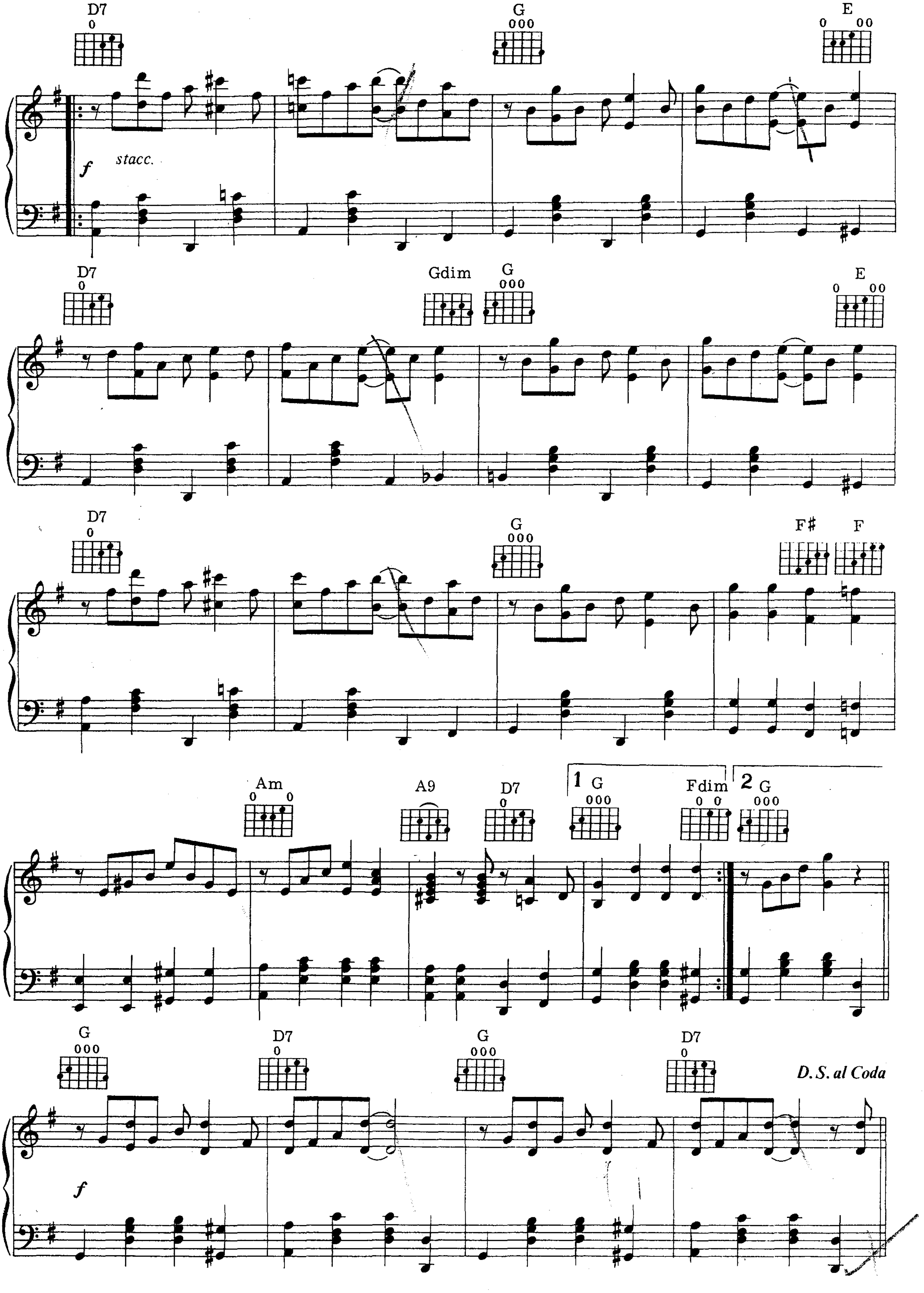
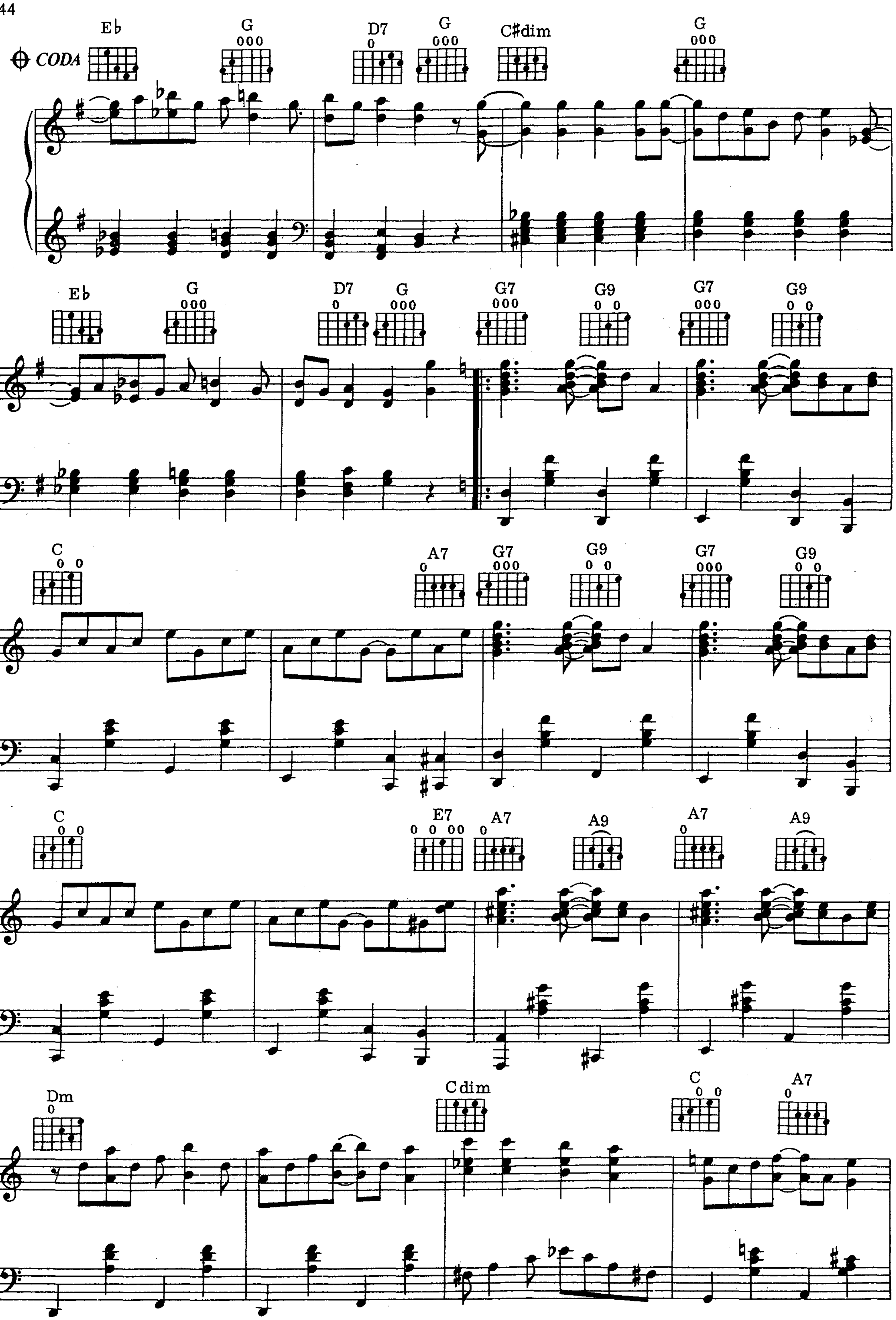
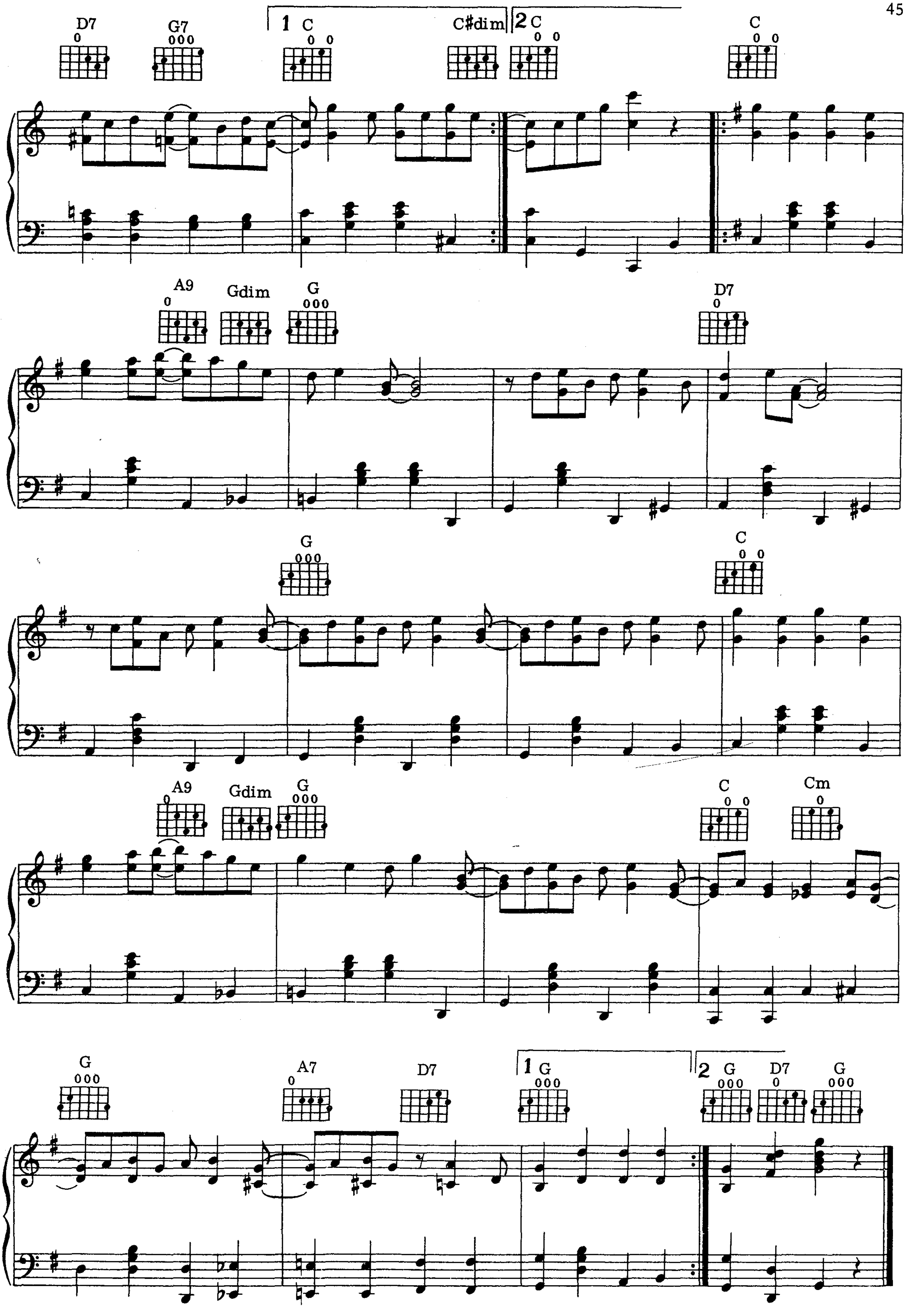
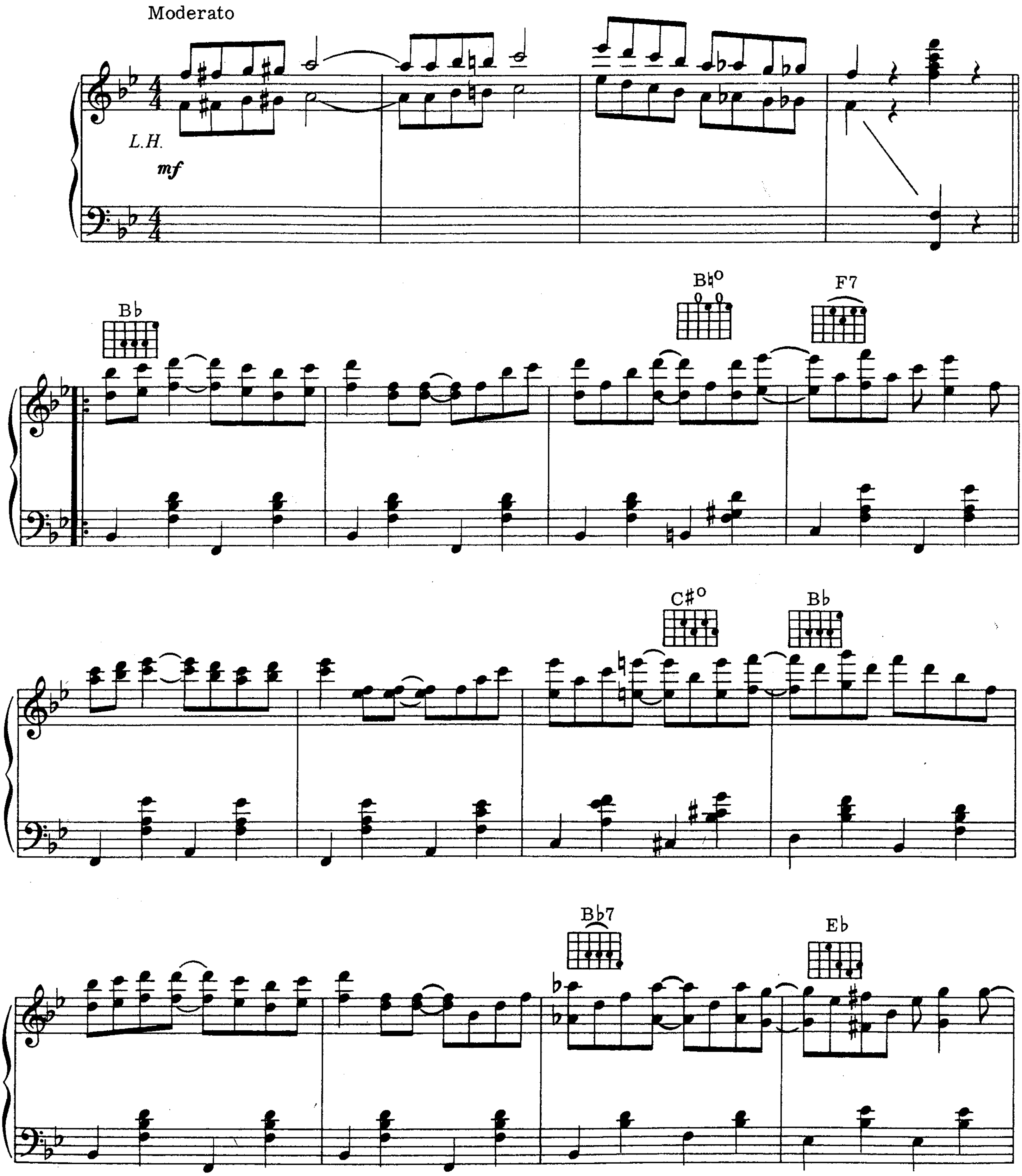

D7
G
E
f
stacc.
D7
Gdim
G
E
D7
G
F♯
F
Am
A9
D7
1 G
Fdim
2 G
G
D7
G
D7
D.S. al Coda
f


CODA
E♭
G
D7
G
C♯dim
G
E♭
G
D7
G
G7
G9
G7
G9
C
A7
G7
G9
G7
G9
C
E7
A7
A9
A7
A9
Dm
C dim
C
A7


D7
G7
1 C
C#dim
2 C
C
A9
Gdim
G
D7
G
C
A9
Gdim
G
C
Cm
G
A7
D7
1 G
2 G
D7
G

Ragtime Dance

by SCOTT JOPLIN


Moderato
L.H.
mf
B♭
B♮o
F7
C♯o
B♭
B♭7
E♭

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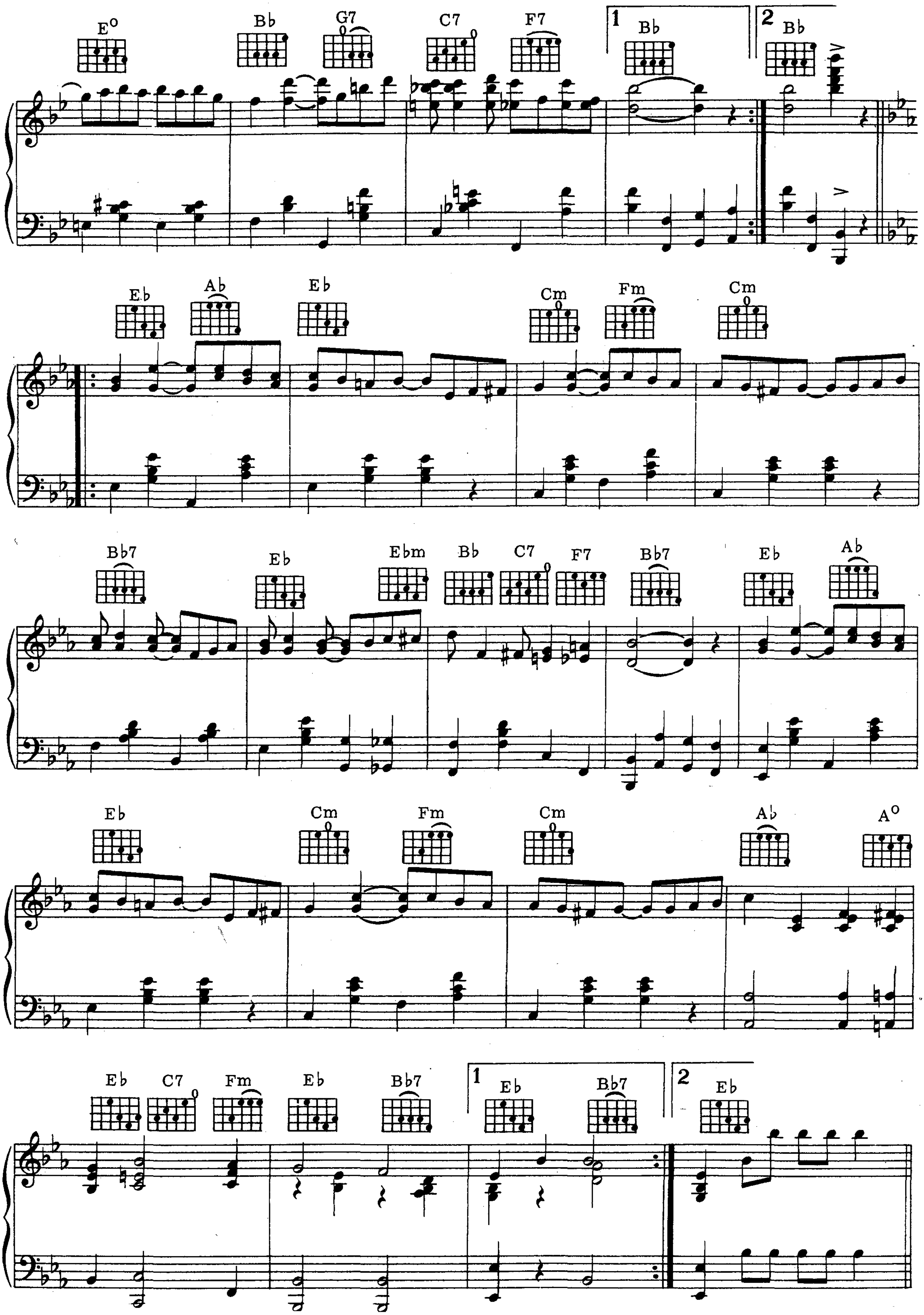
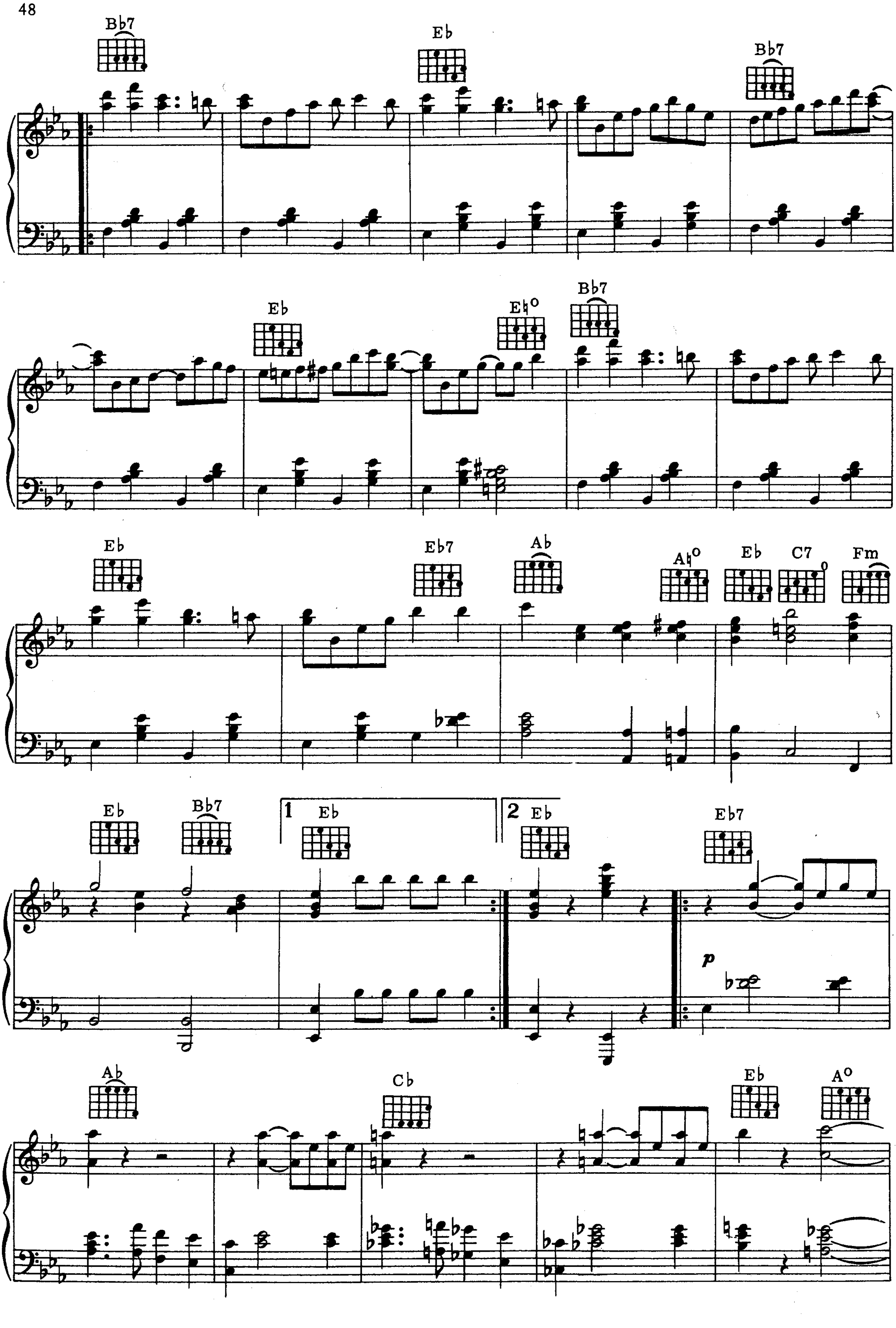
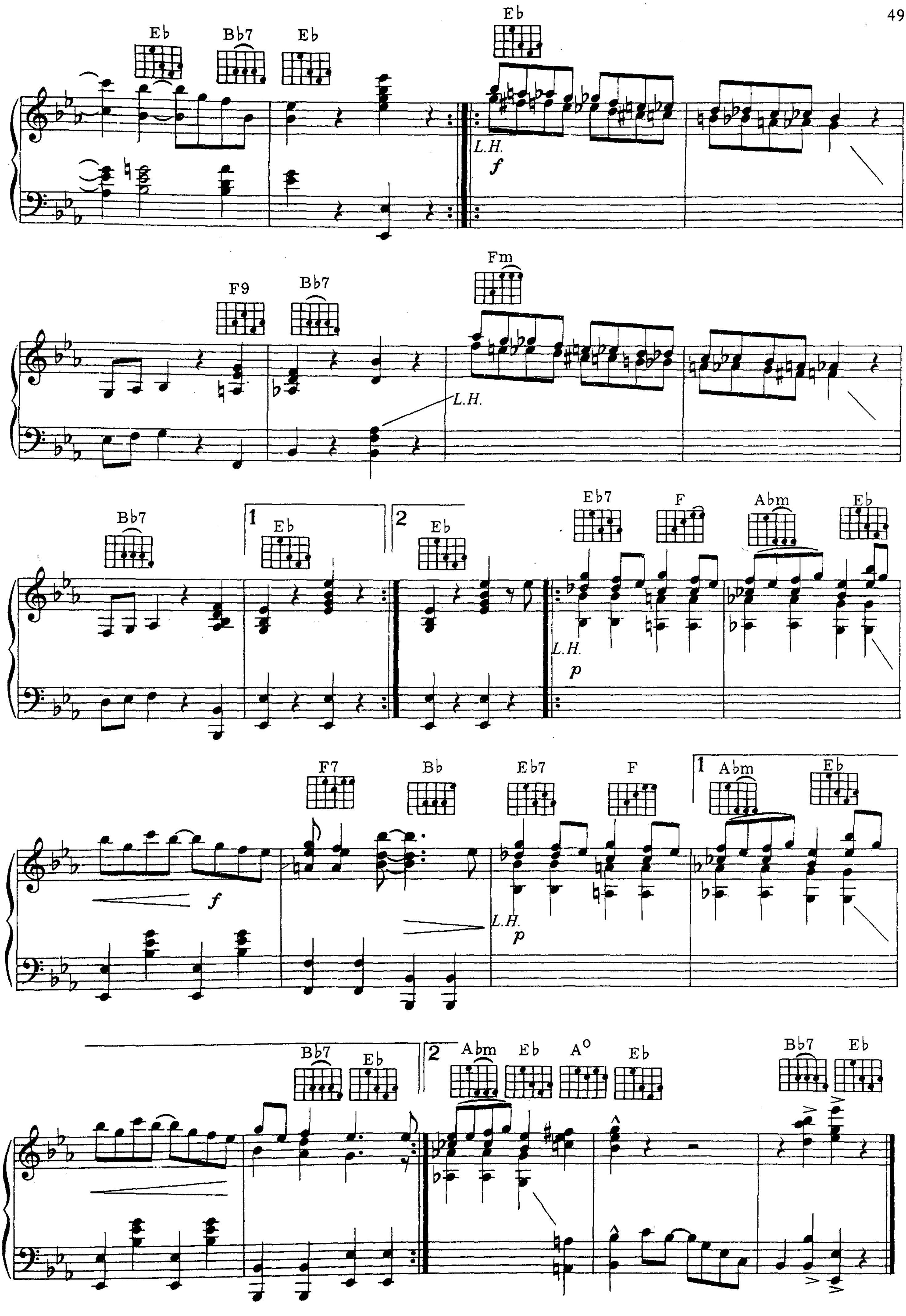
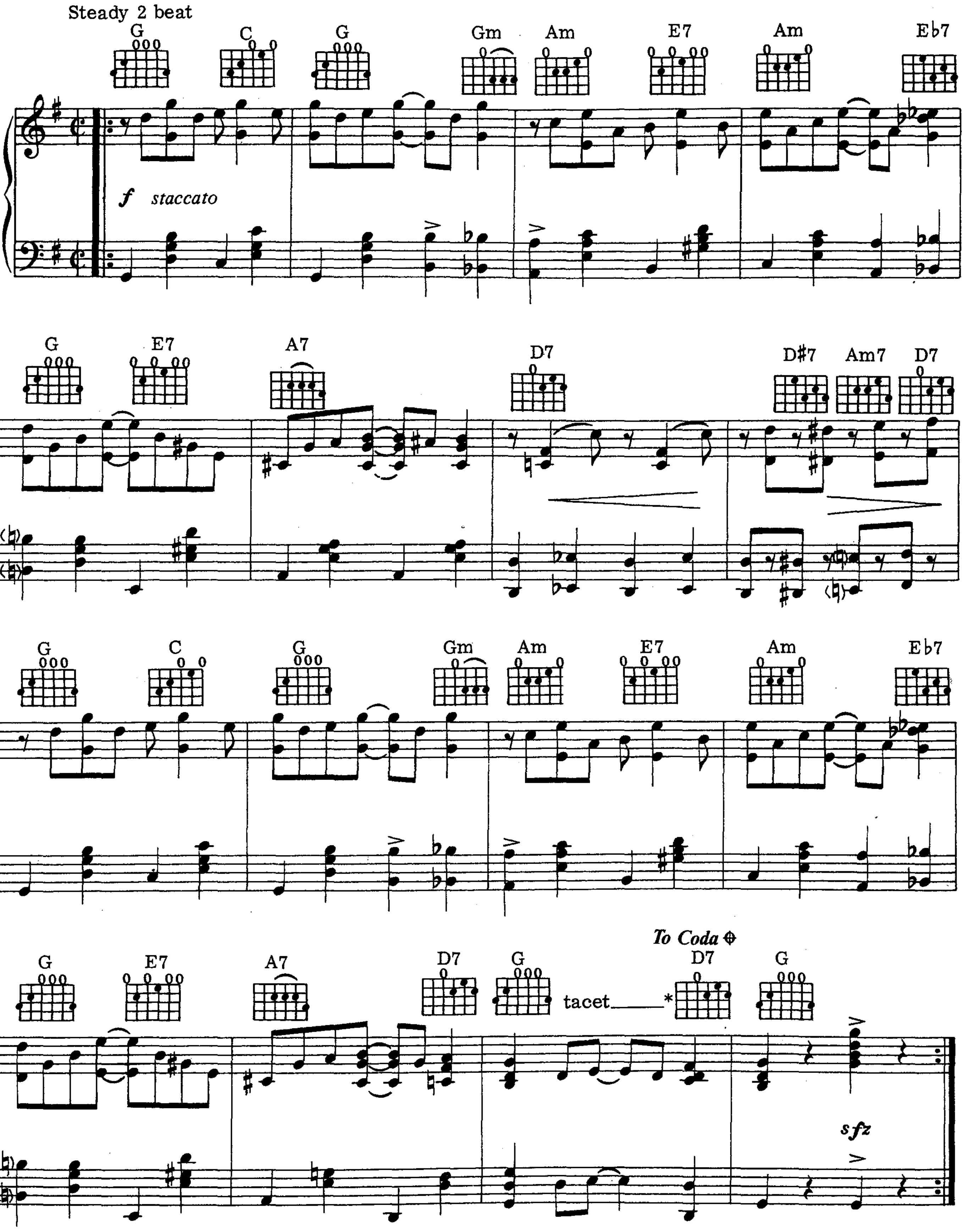

E°
B♭
G7
C7
F7
1
B♭
2
B♭
E♭
A♭
E♭
Cm
Fm
Cm
B♭7
E♭
E♭m
B♭
C7
F7
B♭7
E♭
A♭
E♭
Cm
Fm
Cm
A♭
A°
E♭
C7
Fm
E♭
B♭7
1
E♭
B♭7
2
E♭


B♭7
E♭
B♭7
E♭
E♮o
B♭7
E♭
E♭7
A♭
A♮o
E♭
C7
Fm
E♭
B♭7
1
E♭
2
E♭
E♭7
p
A♭
C♭
E♭
Ao


Eb
Bb7
Eb
Eb
L.H.
f
F9
Bb7
Fm
L.H.
Bb7
1
Eb
2
Eb
Eb7
F
Abm
Eb
L.H.
p
F7
Bb
Eb7
F
1
Abm
Eb
f
L.H.
p
Bb7
Eb
2
Abm
Eb
A°
Eb
Bb7
Eb

Sensation

by JOSEPH F. LAMB
Arranged by SCOTT JOPLIN


Steady 2 beat
G
C
G
Gm
Am
E7
Am
E♭7
f staccato
G
E7
A7
D7
D♯7
Am7
D7
G
C
G
Gm
Am
E7
Am
E♭7
To Coda ⊕
G
E7
A7
D7
G
tacet
D7
G
sfz

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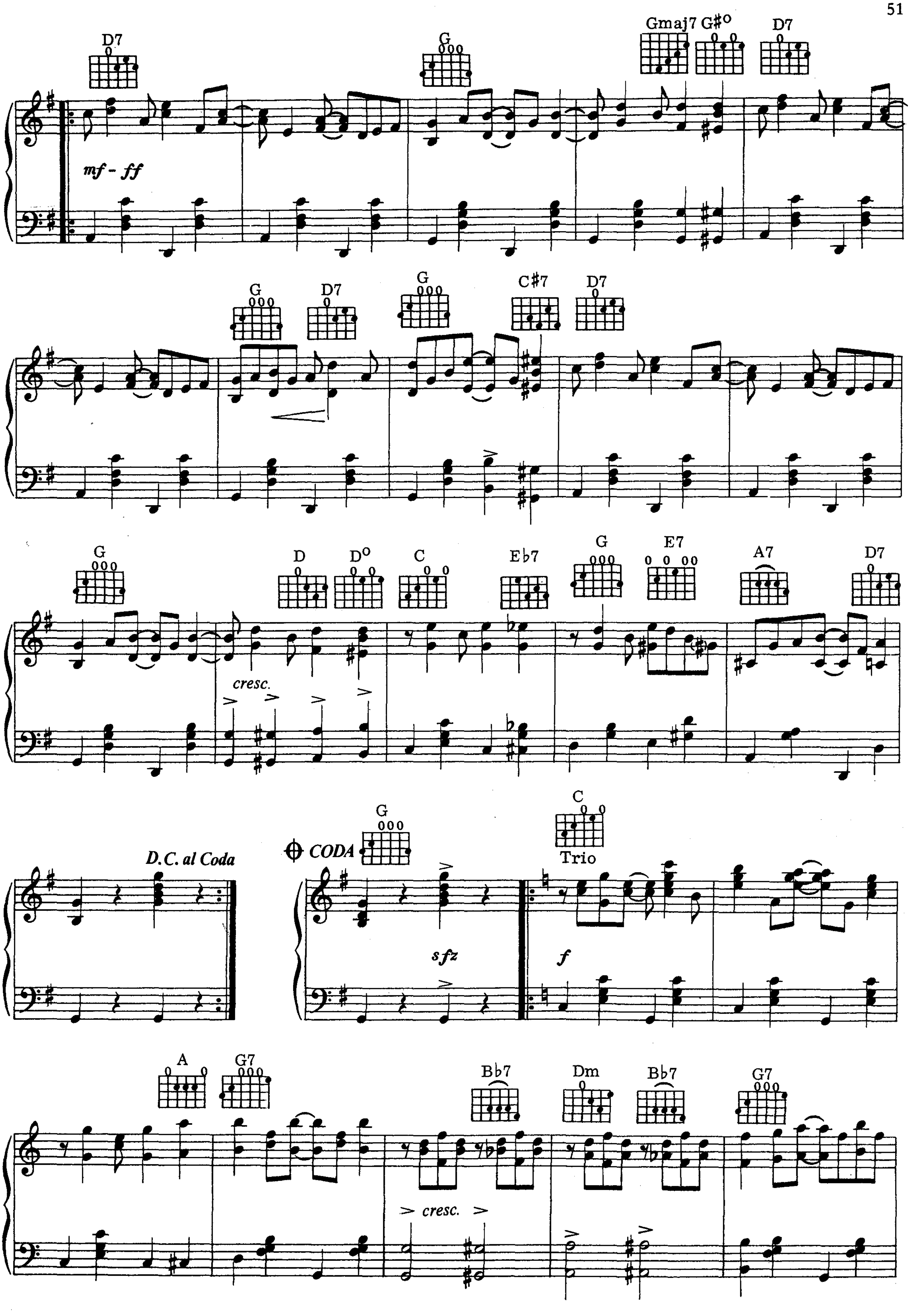
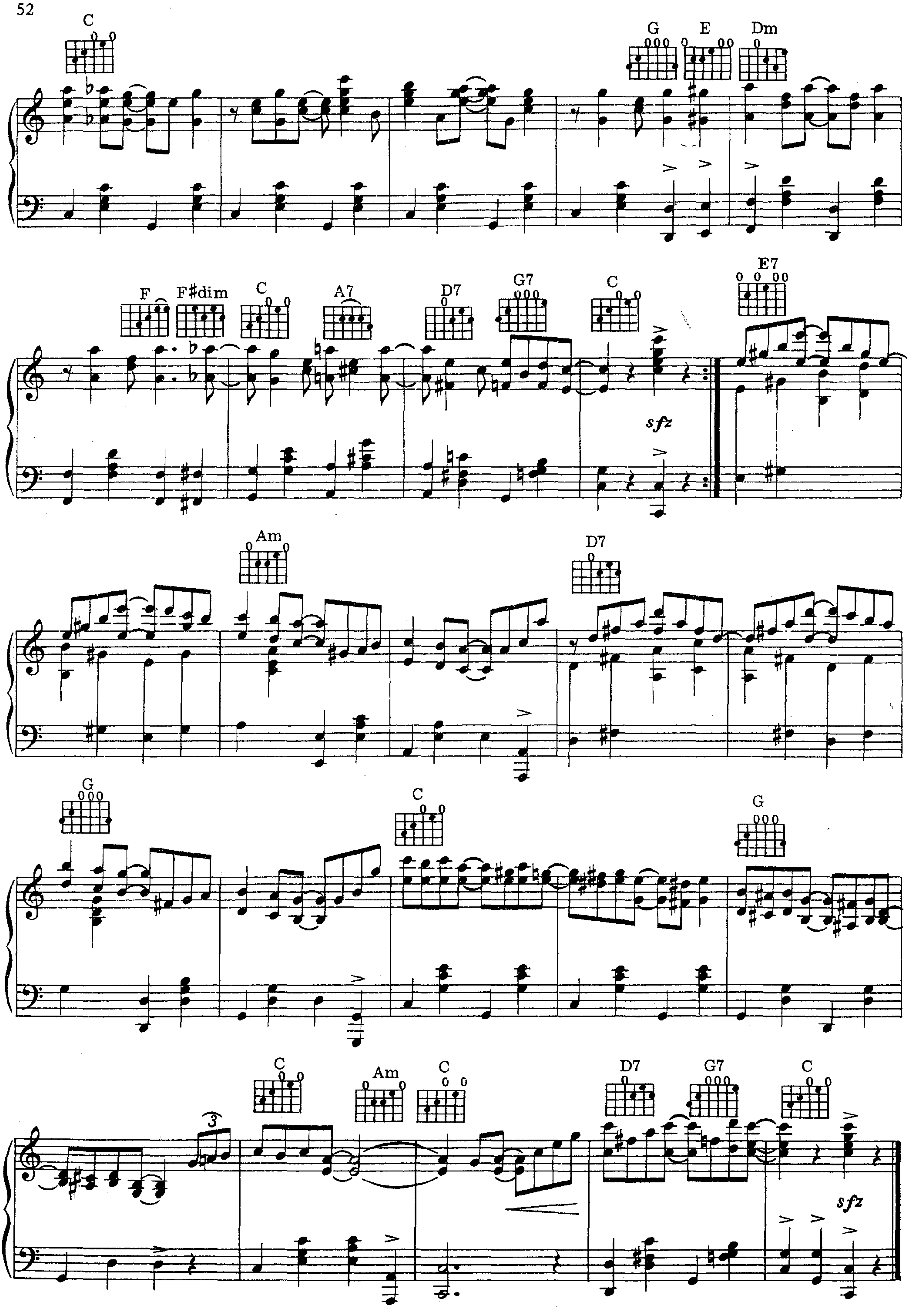
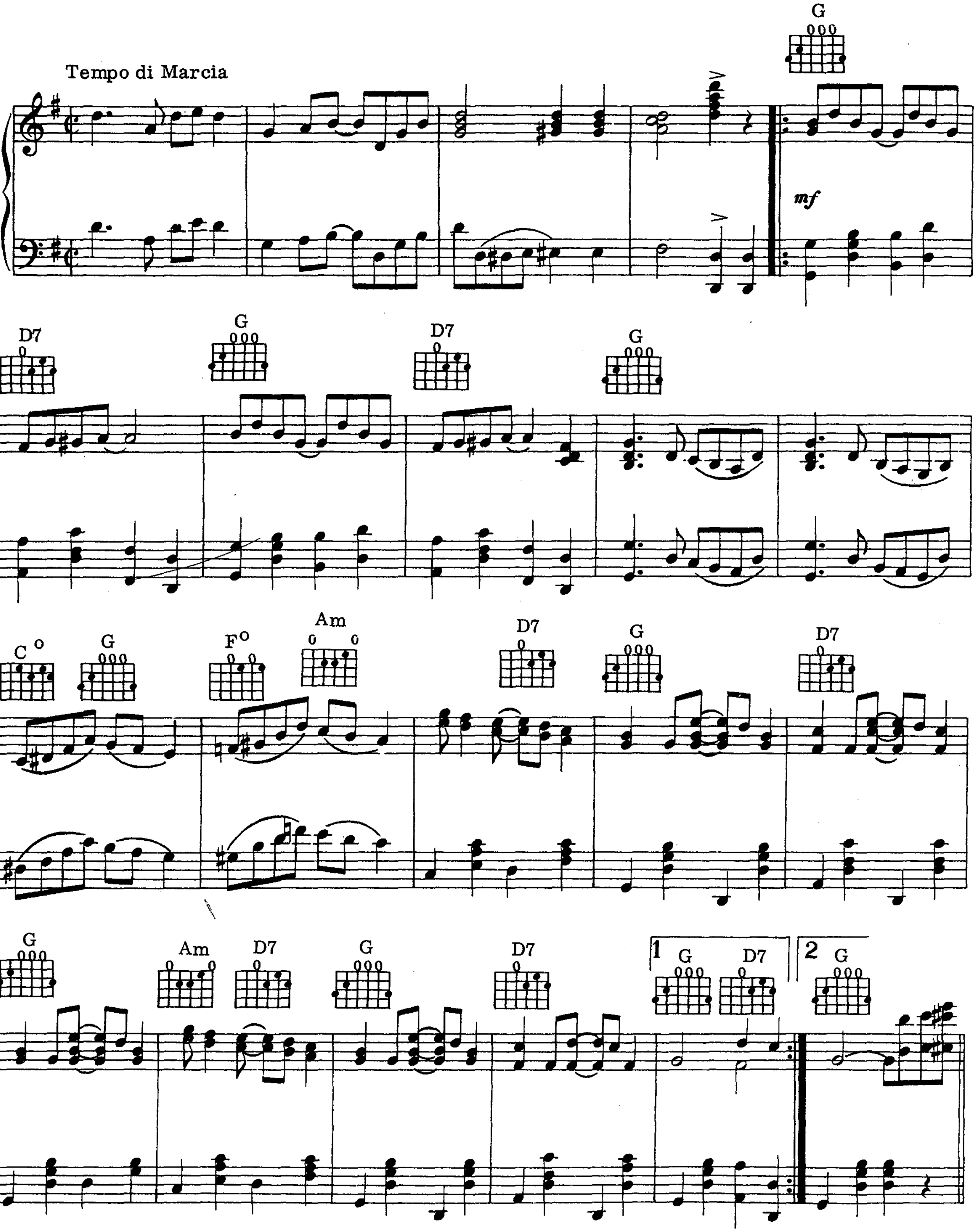

D7
G
Gmaj7
G#o
D7
mf - ff
G
D7
G
C#7
D7
G
D
Do
C
Eb7
G
E7
A7
D7
cresc.
D.C. al Coda
CODA
G
C
Trio
sfz
f
A
G7
Bb7
Dm
Bb7
G7
cresc.


C
G
E
Dm
F
F♯dim
C
A7
D7
G7
C
sfz
E7
Am
D7
G
C
G
3
C
Am
C
D7
G7
C
sfz

The Sycamore

by SCOTT JOPLIN


Tempo di Marcia
G
mf
D7
G
D7
G
C o
G
F o
Am
D7
G
D7
G
Am
D7
G
D7
1
G
D7
2
G

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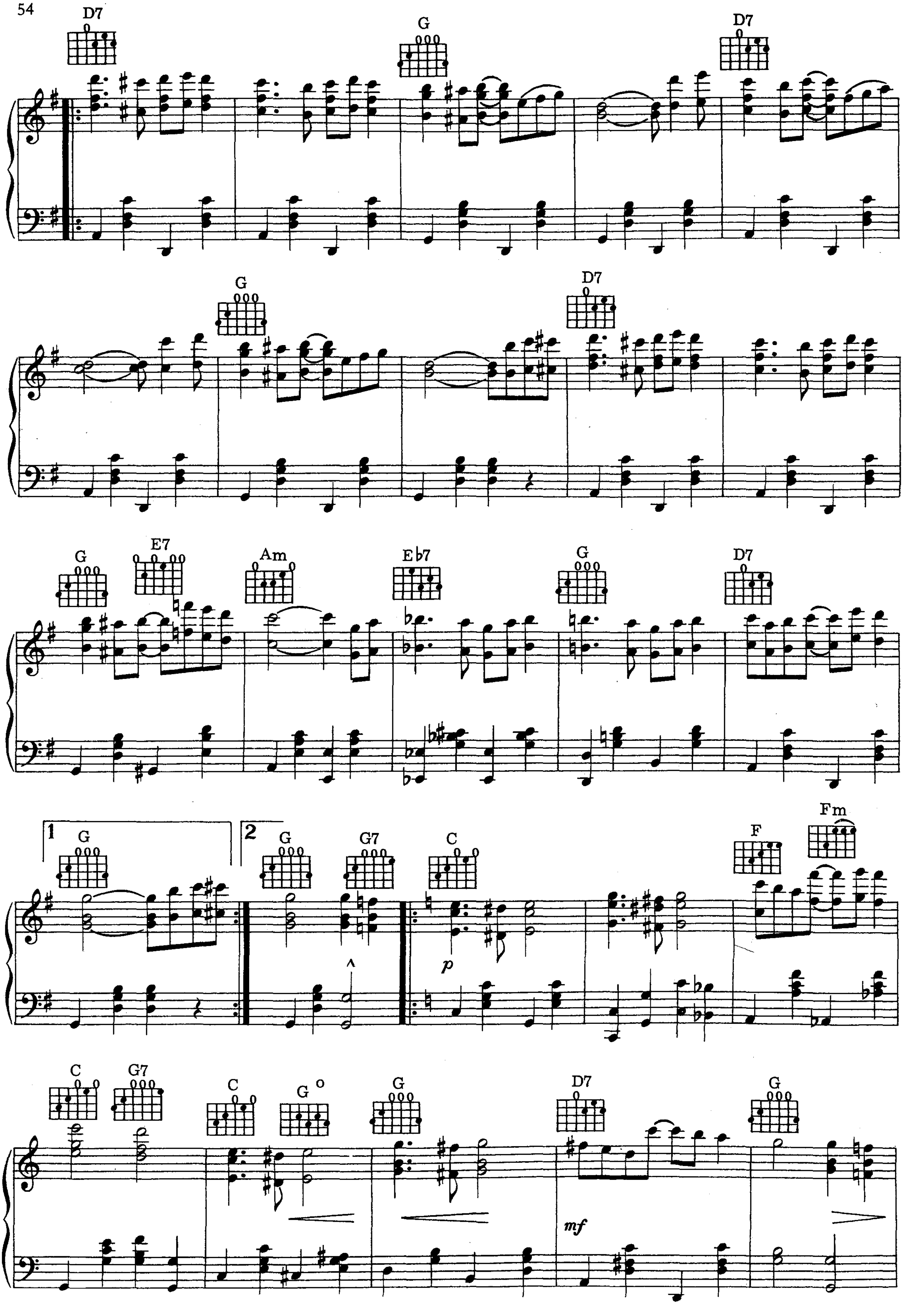
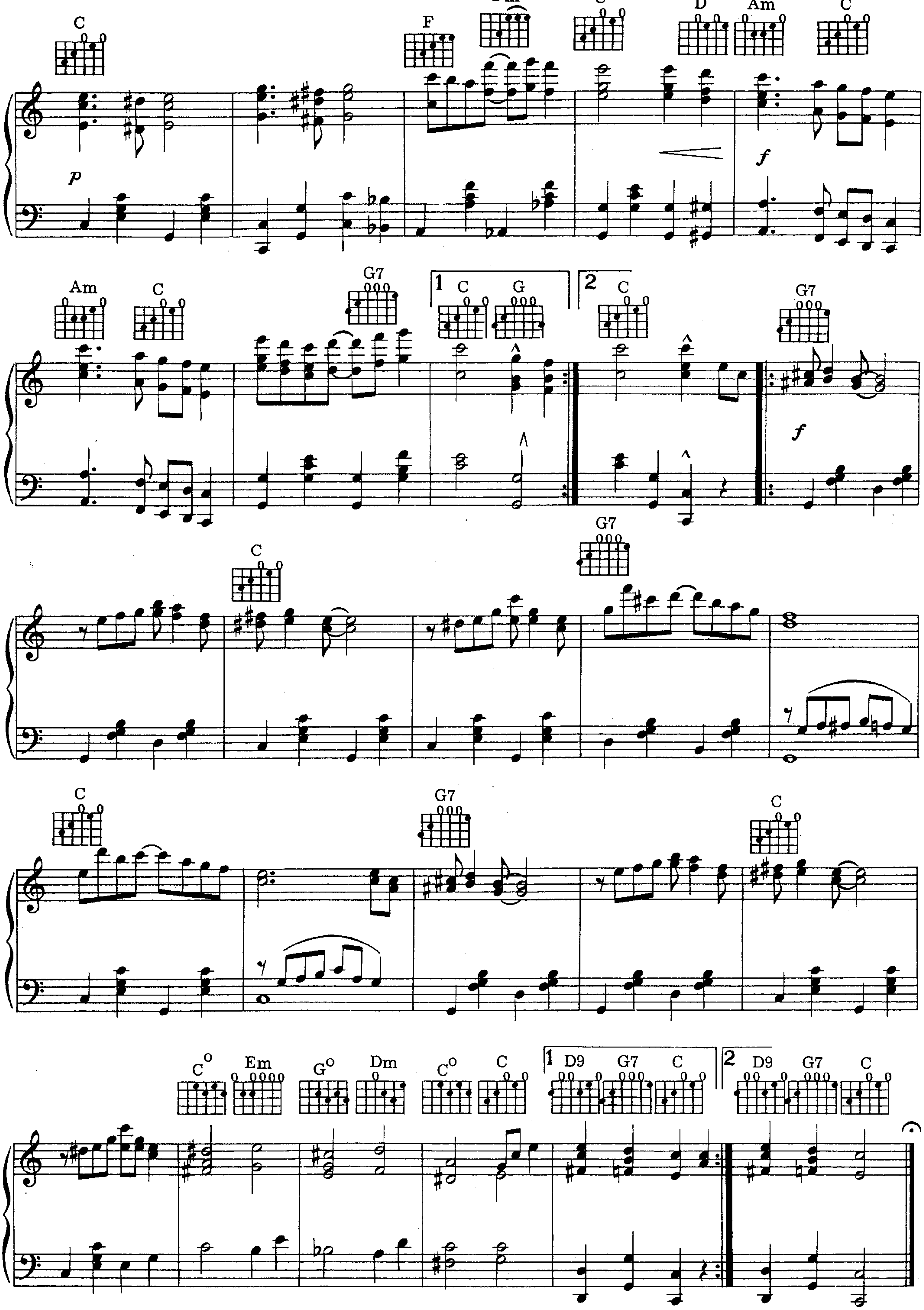
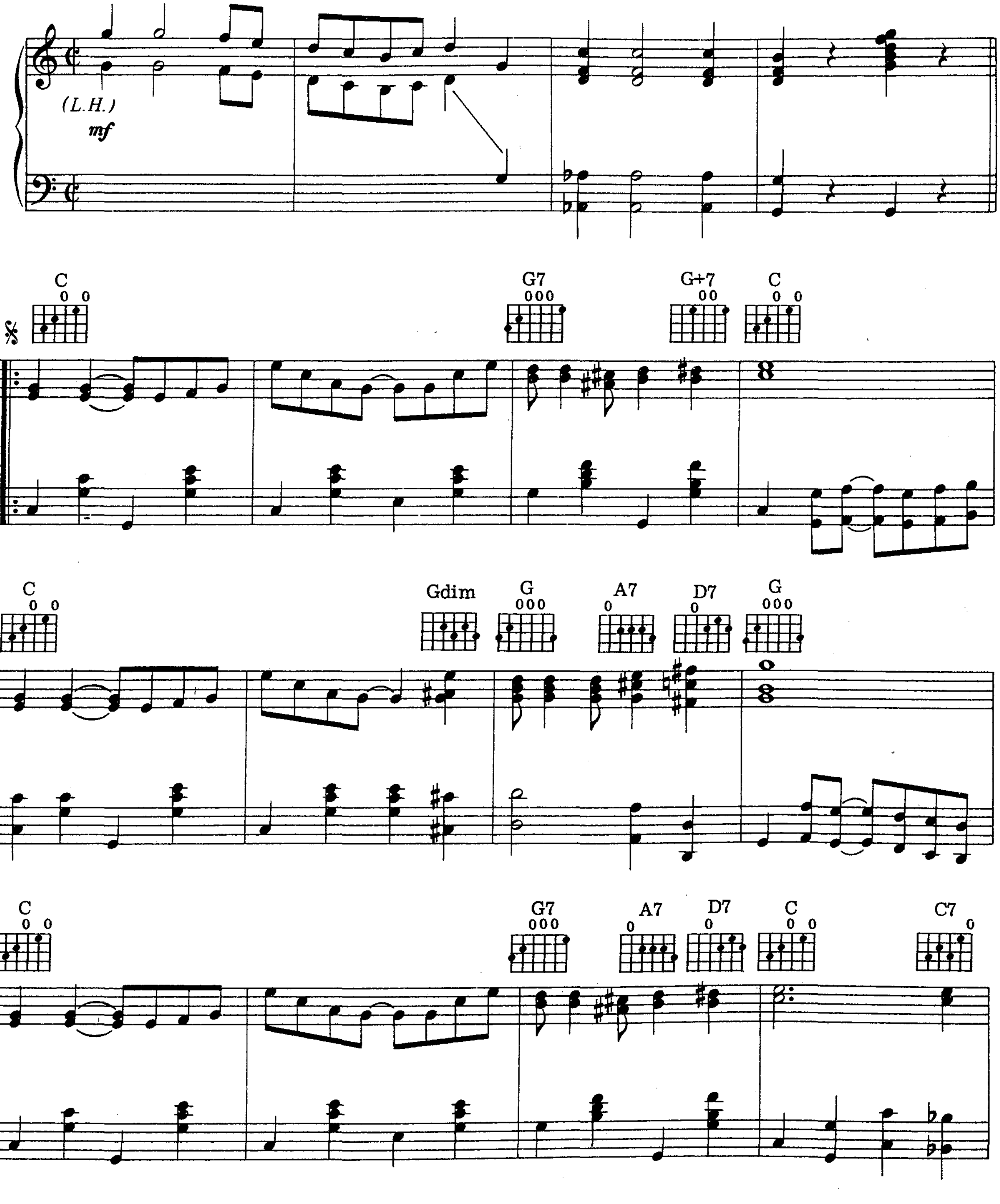

D7
G
D7
G
D7
G
E7
Am
E♭7
G
D7
1
G
2
G
G7
C
p
F
Fm
C
G7
C
G o
G
D7
mf
G


C
F
Fm
C
D°
Am
C
p
f
Am
C
G7
1
C
G
2
C
G7
f
C
G7
C
G7
C
C°
Em
G°
Dm
C°
C
1
D9
G7
C
2
D9
G7
C

The Strenuous Life

by SCOTT JOPLIN

Not fast


(L.H.)
mf
C
G7
G+7
C
C
Gdim
G
A7
D7
G
C
G7
A7
D7
C
C7

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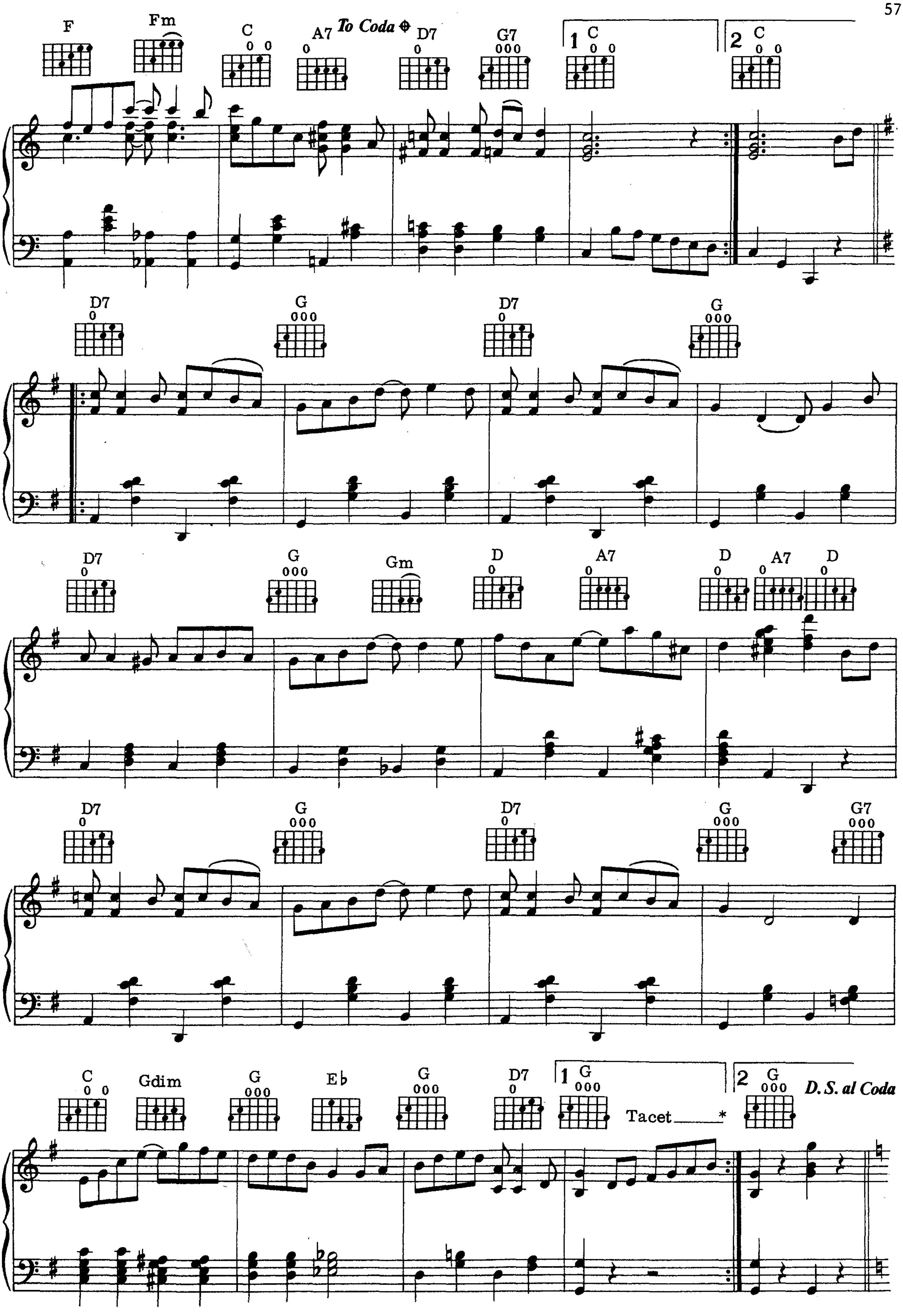
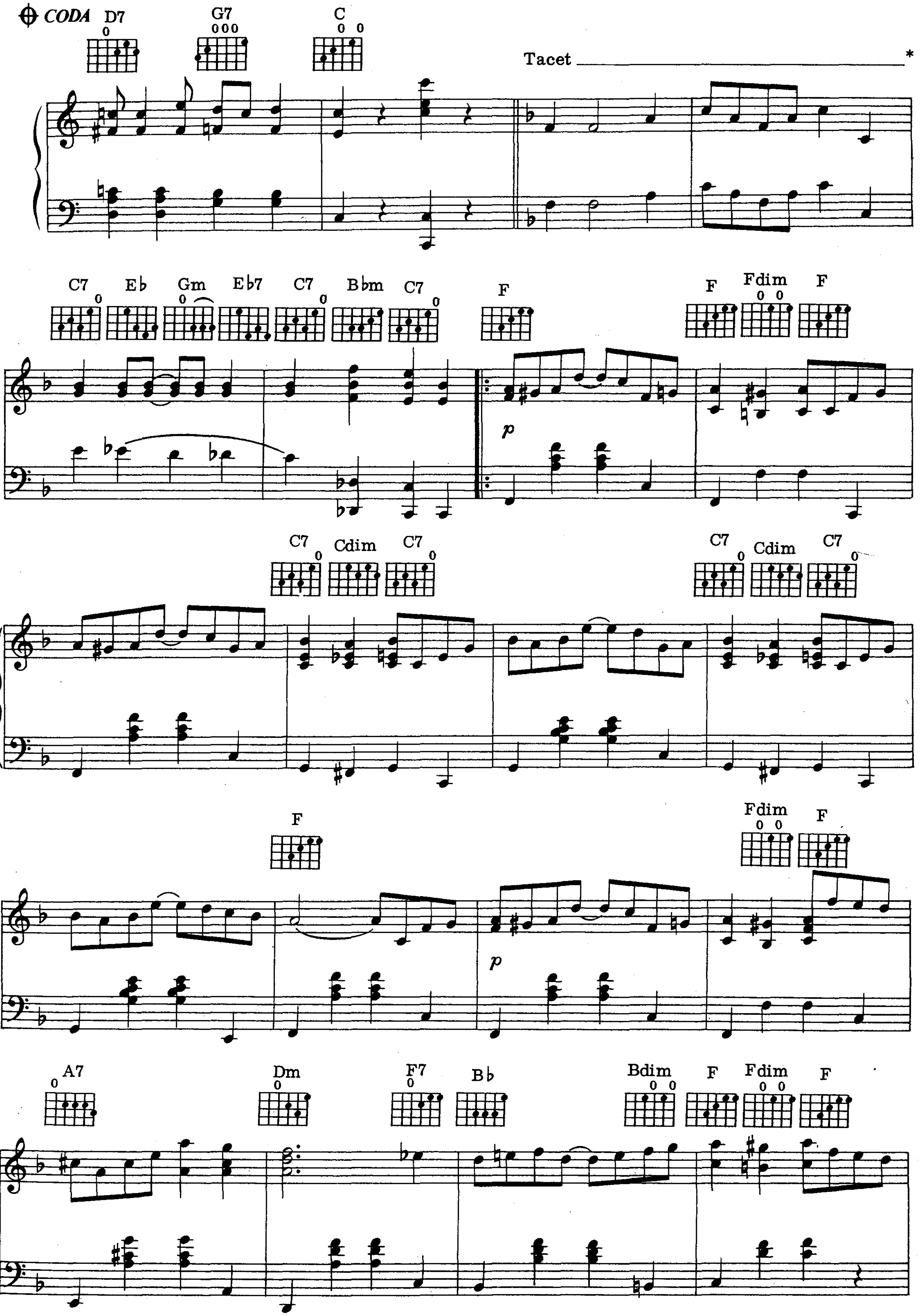
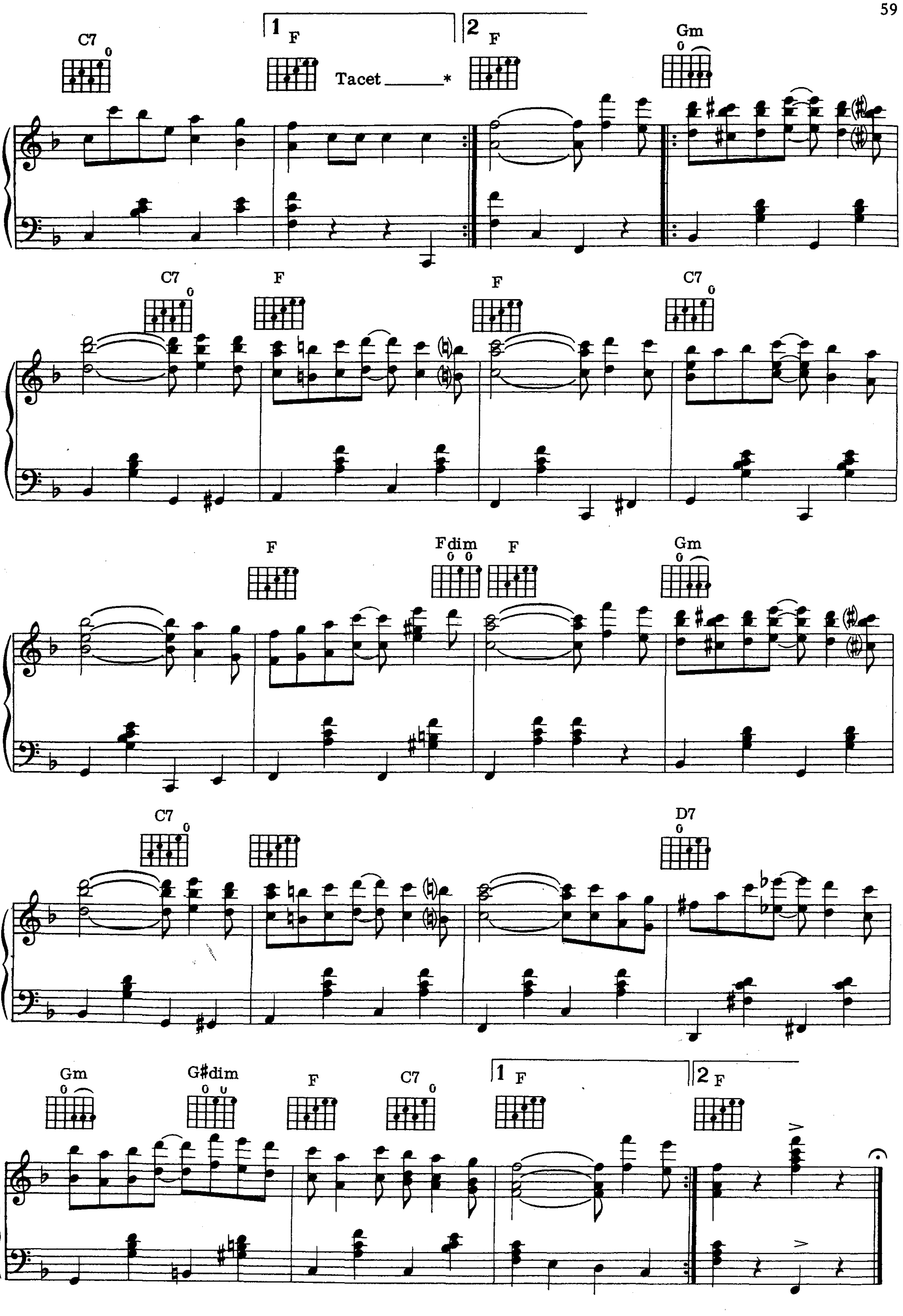

F
Fm
C
A7
To Coda ⊕
D7
G7
1 C
2 C
D7
G
D7
G
D7
G
Gm
D
A7
D
A7
D
D7
G
D7
G
G7
C
Gdim
G
E♭
G
D7
1 G
Tacet *
2 G
D.S. al Coda


CODA
D7
G7
C
Tacet *
C7
E♭
Gm
E♭7
C7
B♭m
C7
F
F
Fdim
F
p
C7
Cdim
C7
C7
Cdim
C7
F
Fdim
F
p
A7
Dm
F7
B♭
Bdim
F
Fdim
F


C7
1 F
Tacet ______*
2 F
Gm
C7
F
F
C7
F
Fdim
F
Gm
C7
D7
Gm
G♯dim
F
C7
1 F
2 F

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It's Easy To Play
Clayderman 2
AM65921

It's Easy To Play
Phil Collins
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It's Easy To Play
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It's Easy To Play
Disney
WD10260

It's Easy To Play
Duran Duran
AM61755

It's Easy To Play
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AM65939

It's Easy To Play
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AM20868

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AM36419

It's Easy To Play
Film & TV Themes
AM24761

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It's Easy To Play
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AM68511

It's Easy To Play
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It's Easy To Play
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It's Easy To Play
Michael Jackson
AM77348

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AM15280

It's Easy To Play
Jazz 2
AM62258

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Elton John
AM61714

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AM18995

It's Easy To Play
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It's Easy To Play
Pops 2
AM37904

It's Easy To Play
Pops 3
AM65905

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Pops 4
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It's Easy To Play
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The Seventies
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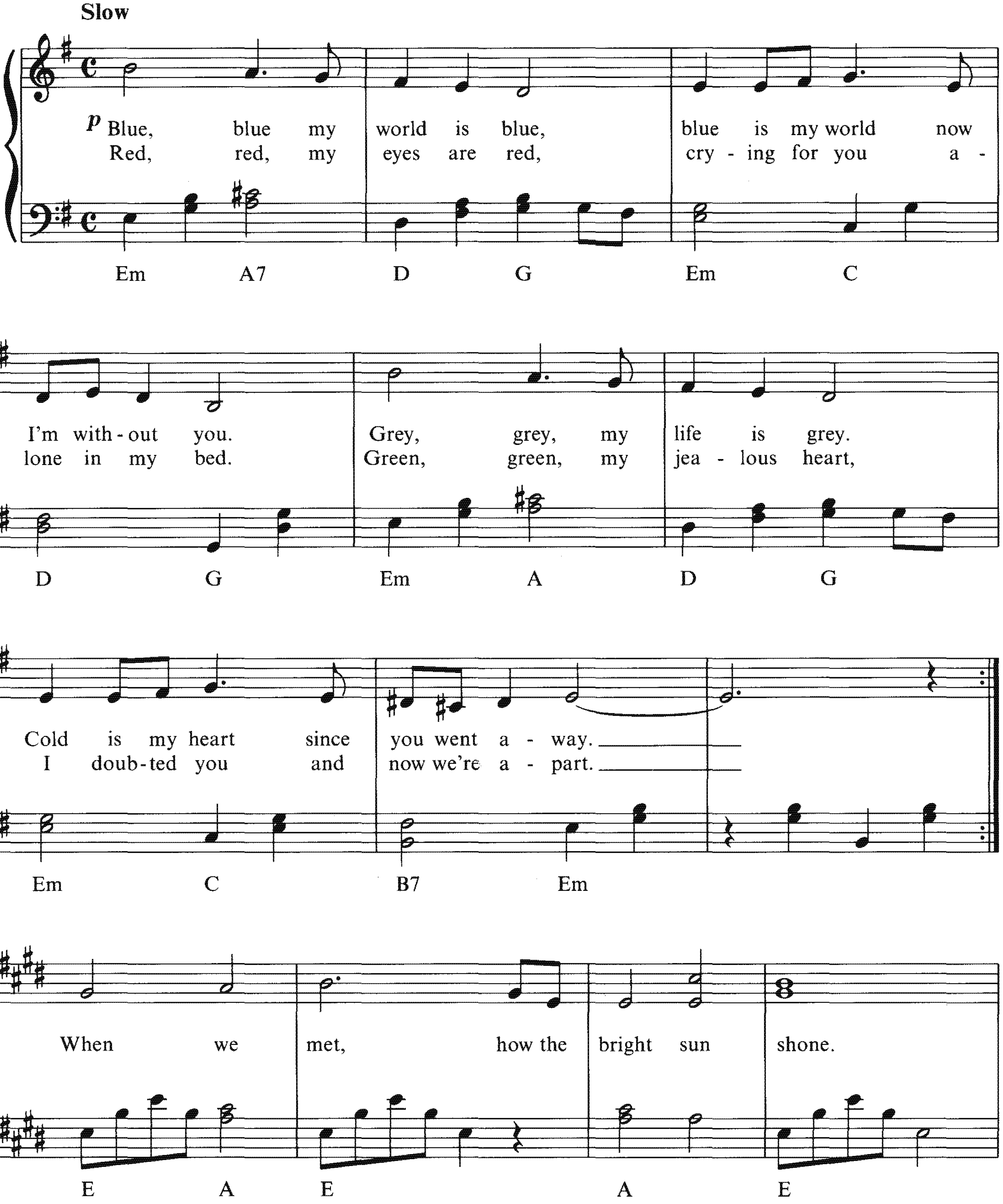
That Ole Devil Called Love, 8
As Time Goes By, 32
Let Me Try Again, 16
Love Is Blue (L'Amour Est Bleu), 4
Morning Of My Life (In The Morning), 38
This Guy's In Love With You, 18
Try A Little Tenderness, 23
Fool (If You Think It's Over), 14
I'll Never Smile Again (Until I Smile At You), 20
Against All Odds (Take A Look At Me Now), 35
Sometimes When We Touch, 11
Nights In White Satin, 6
Annie's Song, 26
The Power Of Love, 42
Separate Lives, 45
Feelings (Dime), 29

Love Is Blue
(L'Amour Est Bleu)

Music by Andre Popp
Original Words by Pierre Cour
English Lyric by Bryan Blackburn


Slow
p
Blue, blue my world is blue, blue is my world now I'm without you.
Red, red, my eyes are red, crying for you alone in my bed.
Grey, grey, my life is grey. Cold is my heart since you went away.
Green, green, my jealous heart, I doubted you and now we're apart.
When we met, how the bright sun shone.
Em A7 D G Em C
D G Em A D G
Em C B7 Em
E A E A E

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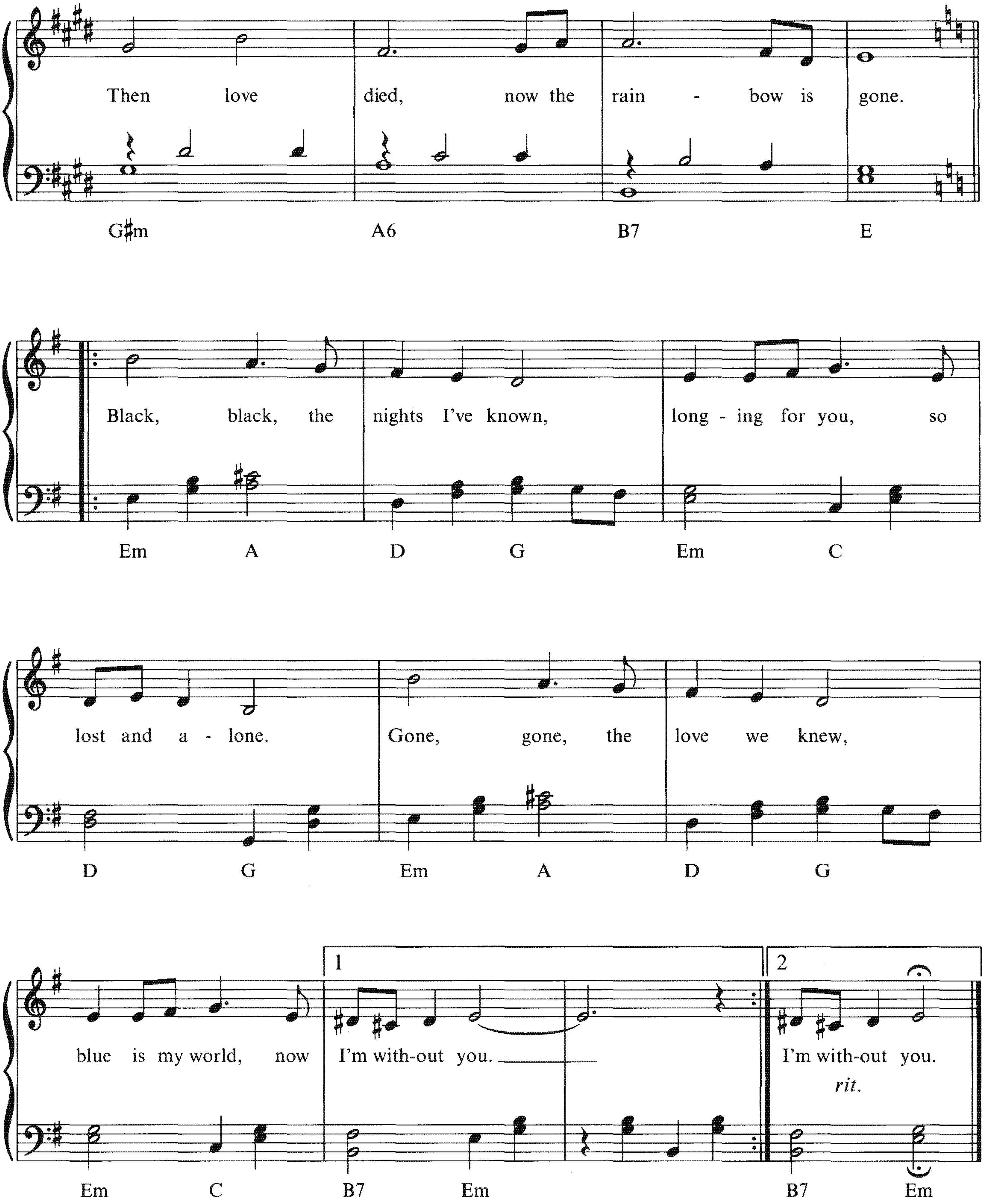
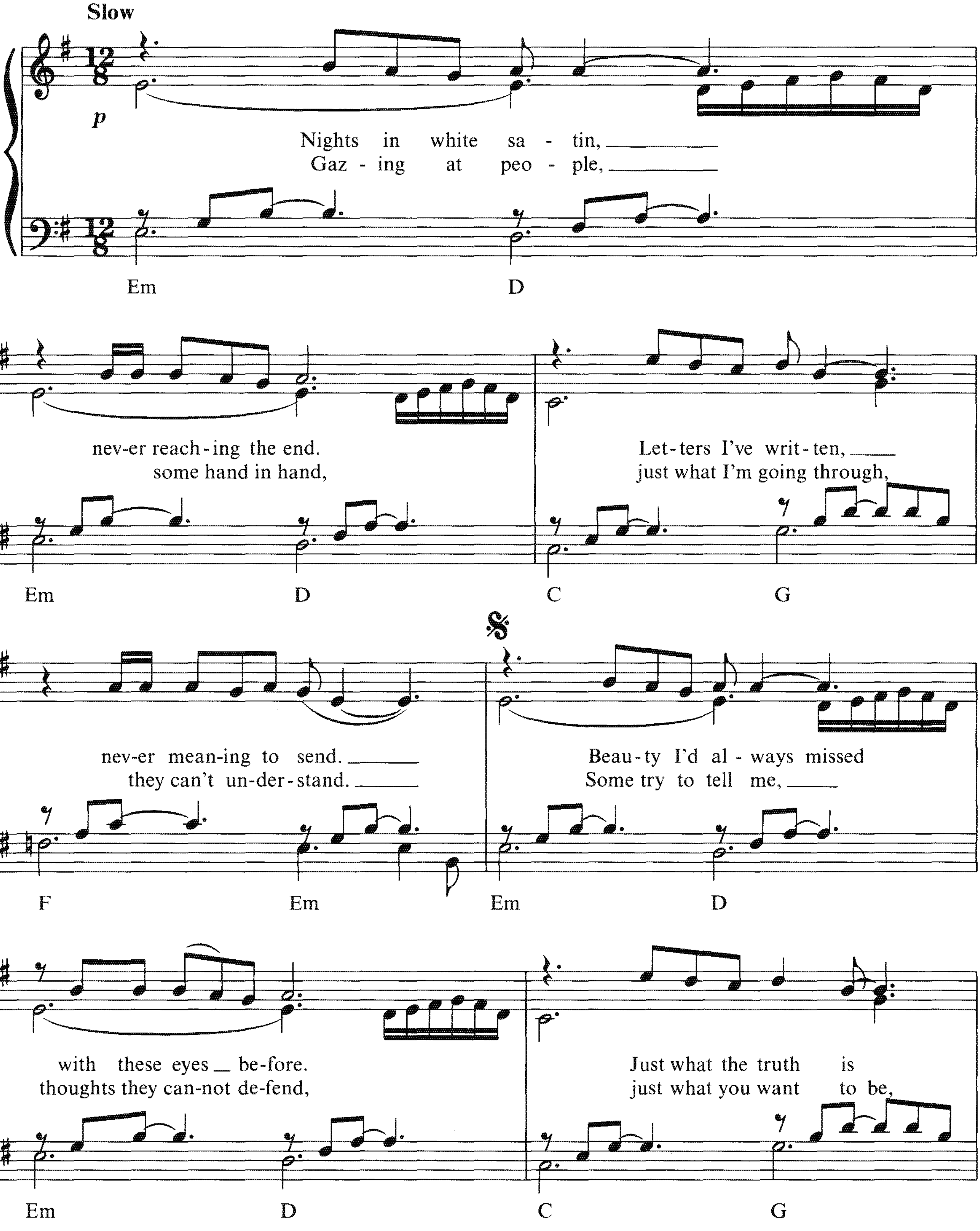

Then love died, now the rain - bow is gone.
G♯m
A6
B7
E
Black, black, the nights I've known, long - ing for you, so
Em
A
D
G
Em
C
lost and a - lone. Gone, gone, the love we knew,
D
G
Em
A
D
G
blue is my world, now I'm with-out you.
1
2
I'm with-out you.
rit.
Em
C
B7
Em
B7
Em

Nights In White Satin

Words & Music by Justin Hayward


Slow
p
Nights in white sa - tin,
Gaz - ing at peo - ple,
Em
D
nev-er reach-ing the end.
some hand in hand,
Let-ters I've writ-ten,
just what I'm going through,
Em
D
C
G
nev-er mean-ing to send.
they can't un-der-stand.
Beau-ty I'd al - ways missed
Some try to tell me,
F
Em
Em
D
with these eyes be-fore.
thoughts they can-not de-fend,
Just what the truth is
just what you want to be,
Em
D
C
G

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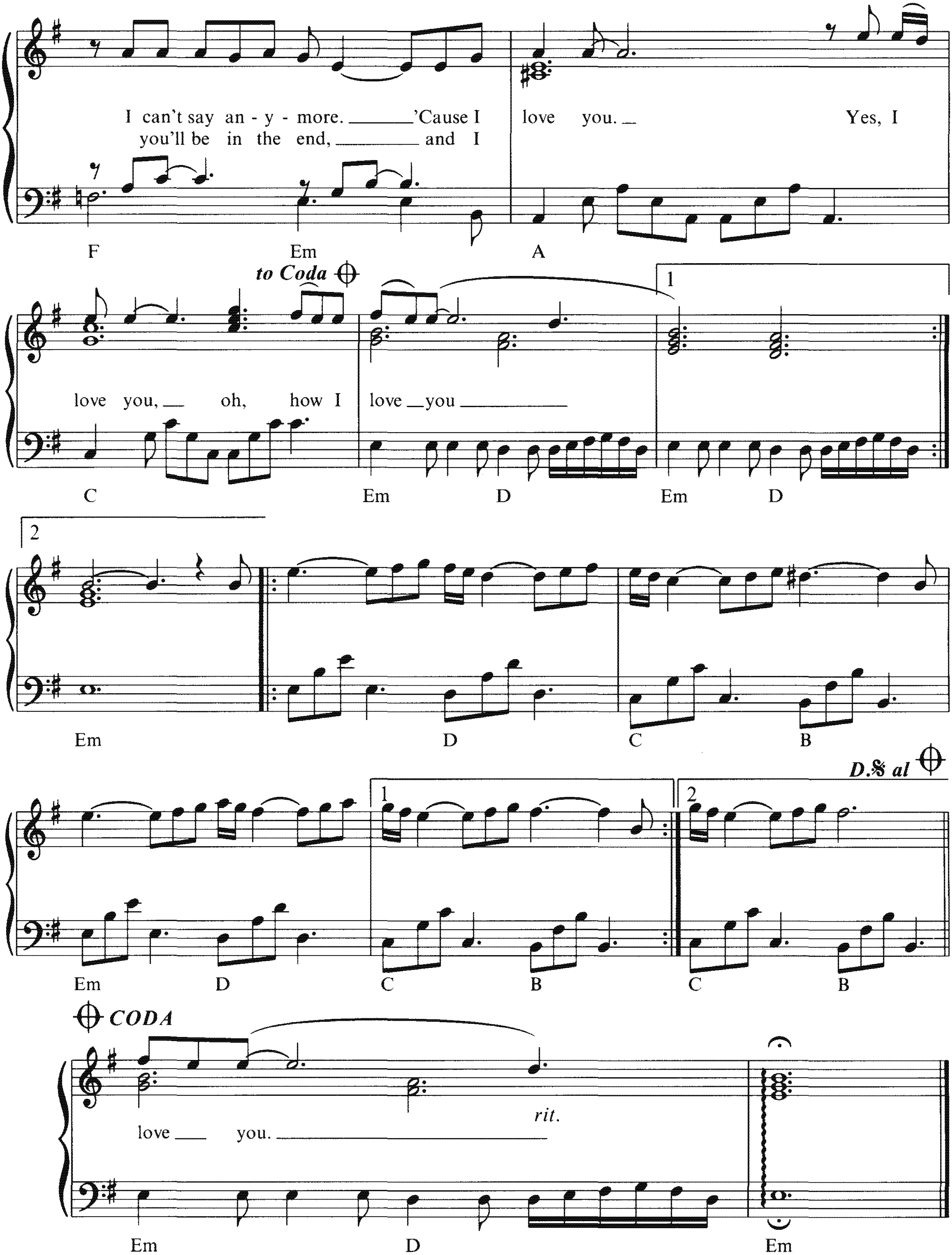
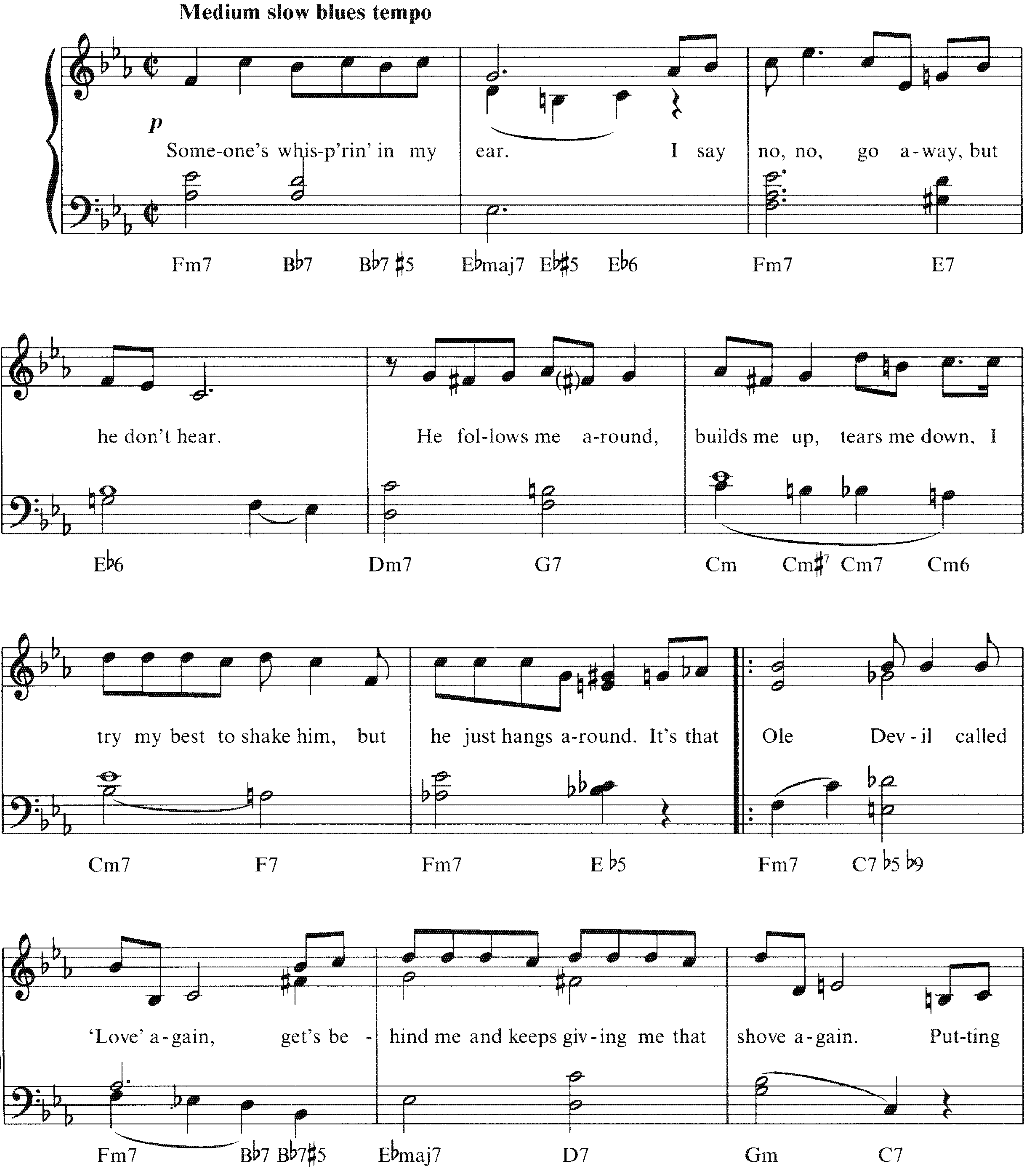

I can't say an - y - more. ___ 'Cause I
you'll be in the end, ___ and I
love you. ___
Yes, I
F
Em
A
to Coda
1
love you, ___ oh, how I
love ___ you ___
C
Em
D
Em
D
2
Em
D
C
B
D.S. al
1
2
Em
D
C
B
C
B
CODA
love ___ you. ___
rit.
Em
D
Em

That Ole Devil Called Love

Words & Music by Doris Fisher & Allan Roberts


Medium slow blues tempo
p
Some-one's whis-p'rin' in my ear. I say no, no, go a-way, but
Fm7 B♭7 B♭7 ♯5 E♭maj7 E♭♯5 E♭6 Fm7 E7
he don't hear. He fol-lows me a-round, builds me up, tears me down, I
E♭6 Dm7 G7 Cm Cm♯7 Cm7 Cm6
try my best to shake him, but he just hangs a-round. It's that Ole Dev-il called
Cm7 F7 Fm7 E ♭5 Fm7 C7 ♭5 ♭9
'Love' a-gain, get's be-hind me and keeps giv-ing me that shove a-gain. Put-ting
Fm7 B♭7 B♭7♯5 E♭maj7 D7 Gm C7

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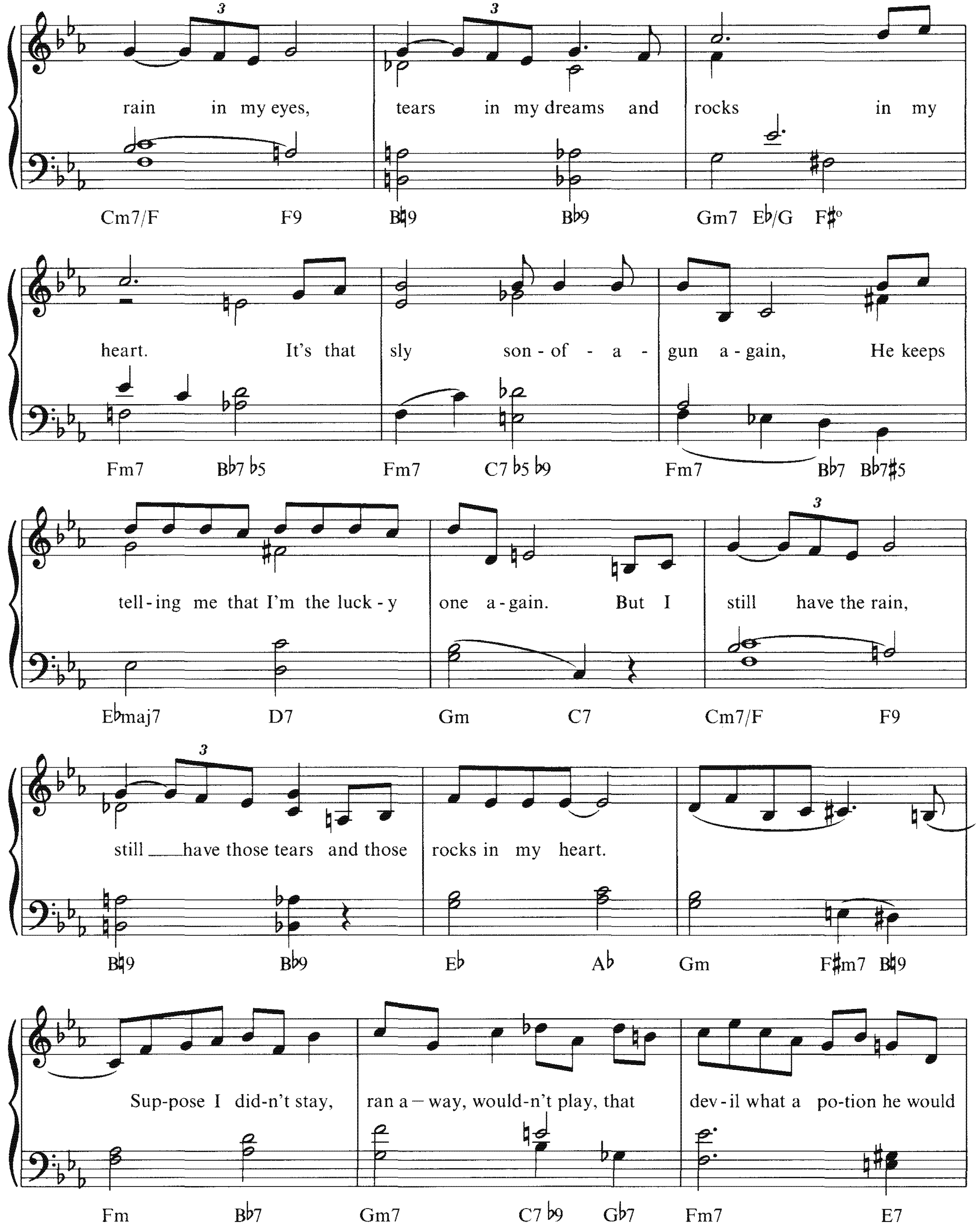
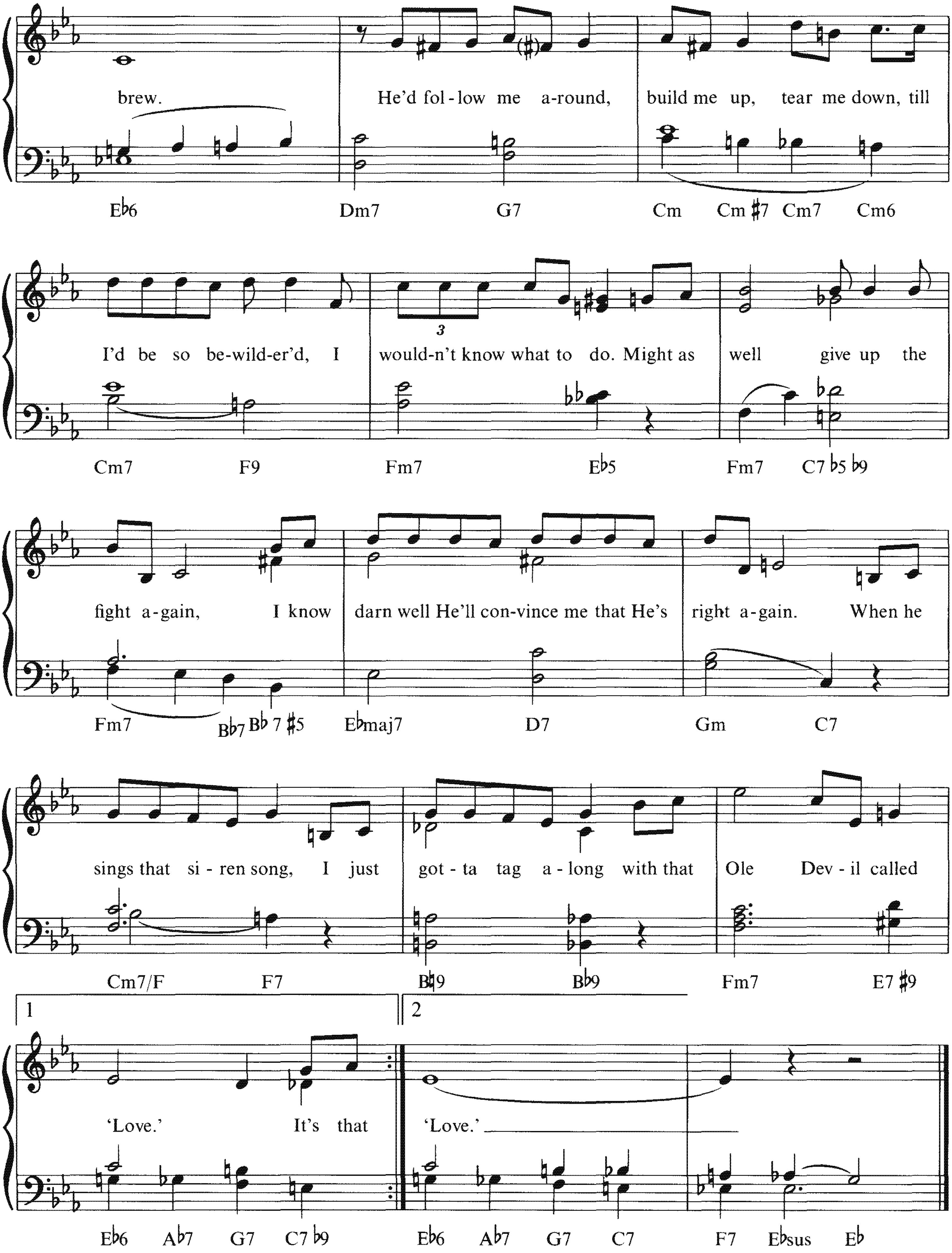
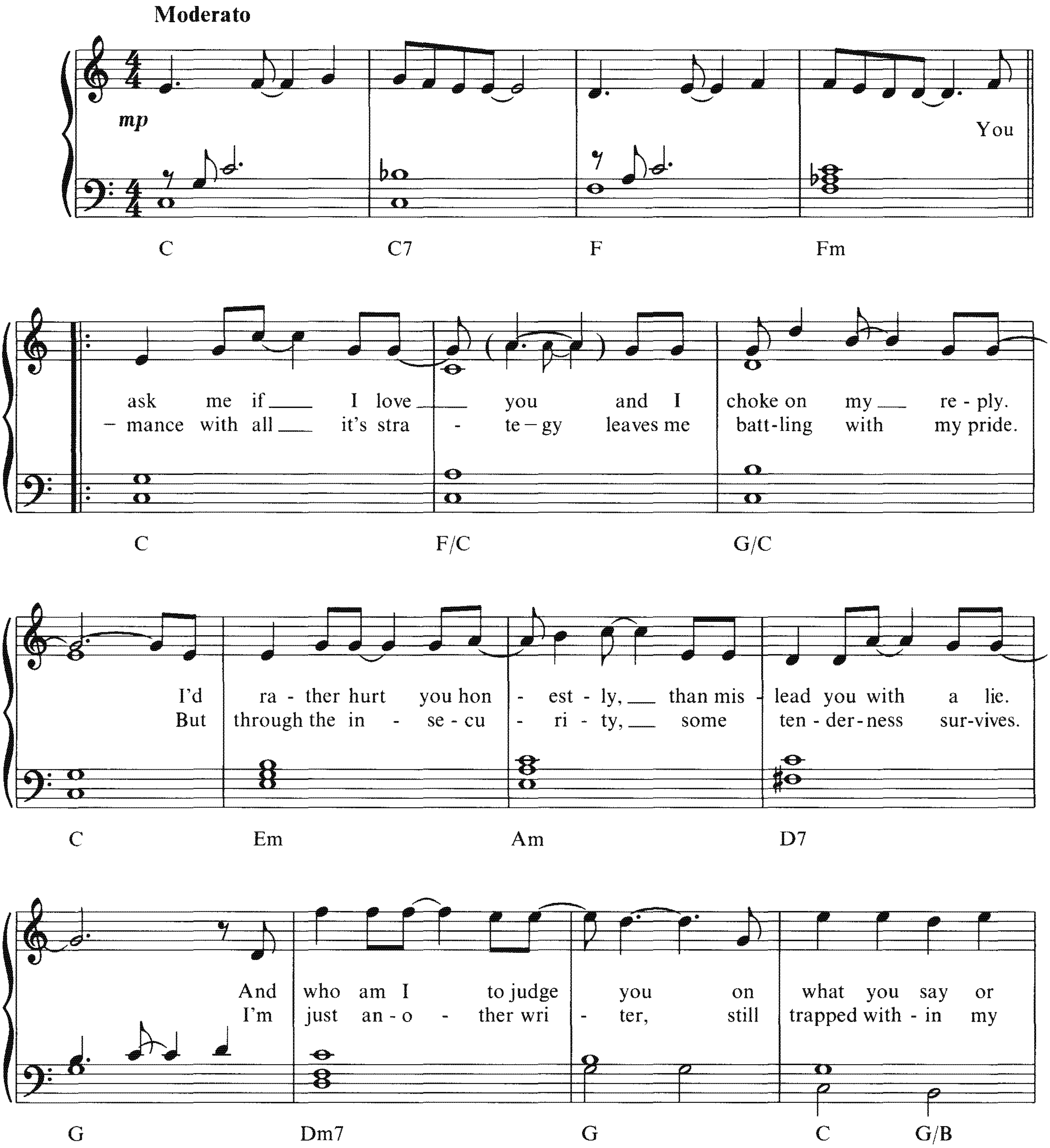

3
rain in my eyes, tears in my dreams and rocks in my
Cm7/F F9 B♮9 B♭9 Gm7 E♭/G F♯°
heart. It's that sly son - of - a - gun a - gain, He keeps
Fm7 B♭7 ♭5 Fm7 C7 ♭5 ♭9 Fm7 B♭7 B♭7♯5
tell - ing me that I'm the luck - y one a - gain. But I still have the rain,
E♭maj7 D7 Gm C7 Cm7/F F9
still have those tears and those rocks in my heart.
B♮9 B♭9 E♭ A♭ Gm F♯m7 B♮9
Sup - pose I did - n't stay, ran a — way, would - n't play, that dev - il what a po - tion he would
Fm B♭7 Gm7 C7 ♭9 G♭7 Fm7 E7


brew.
He'd fol-low me a-round,
build me up, tear me down, till
Eb6 Dm7 G7 Cm Cm #7 Cm7 Cm6
I'd be so be-wild-er'd, I
would-n't know what to do. Might as
well give up the
3
Cm7 F9 Fm7 Eb5 Fm7 C7 b5 b9
fight a-gain, I know
darn well He'll con-vince me that He's
right a-gain. When he
Fm7 Bb7 Bb 7 #5 Ebmaj7 D7 Gm C7
sings that si-ren song, I just
got-ta tag a-long with that
Ole Dev-il called
Cm7/F F7 B9 Bb9 Fm7 E7 #9
1
2
'Love.' It's that
'Love.'
Eb6 Ab7 G7 C7 b9 Eb6 Ab7 G7 C7 F7 Ebsus Eb

Sometimes When We Touch

Words & Music by Dan Hill & Barry Mann


Moderato
mp
You
C
C7
F
Fm
ask me if I love you and I choke on my re - ply.
- mance with all it's stra - te - gy leaves me batt-ling with my pride.
C
F/C
G/C
I'd ra - ther hurt you hon - est - ly, than mis - lead you with a lie.
But through the in - se - cu - ri - ty, some ten - der-ness sur-vives.
C
Em
Am
D7
And who am I to judge you on what you say or
I'm just an - o - ther wri - ter, still trapped with - in my
G
Dm7
G
C
G/B

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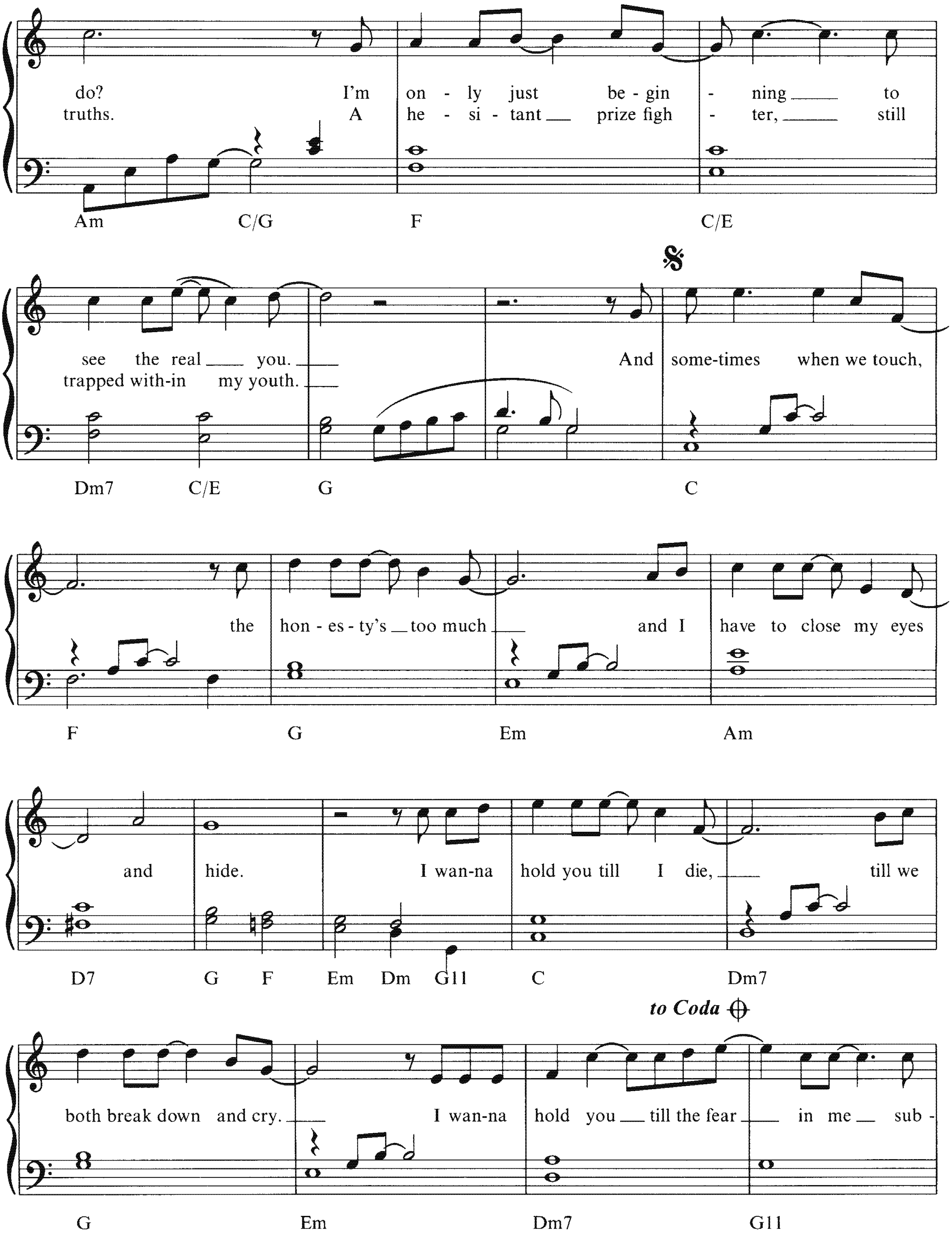
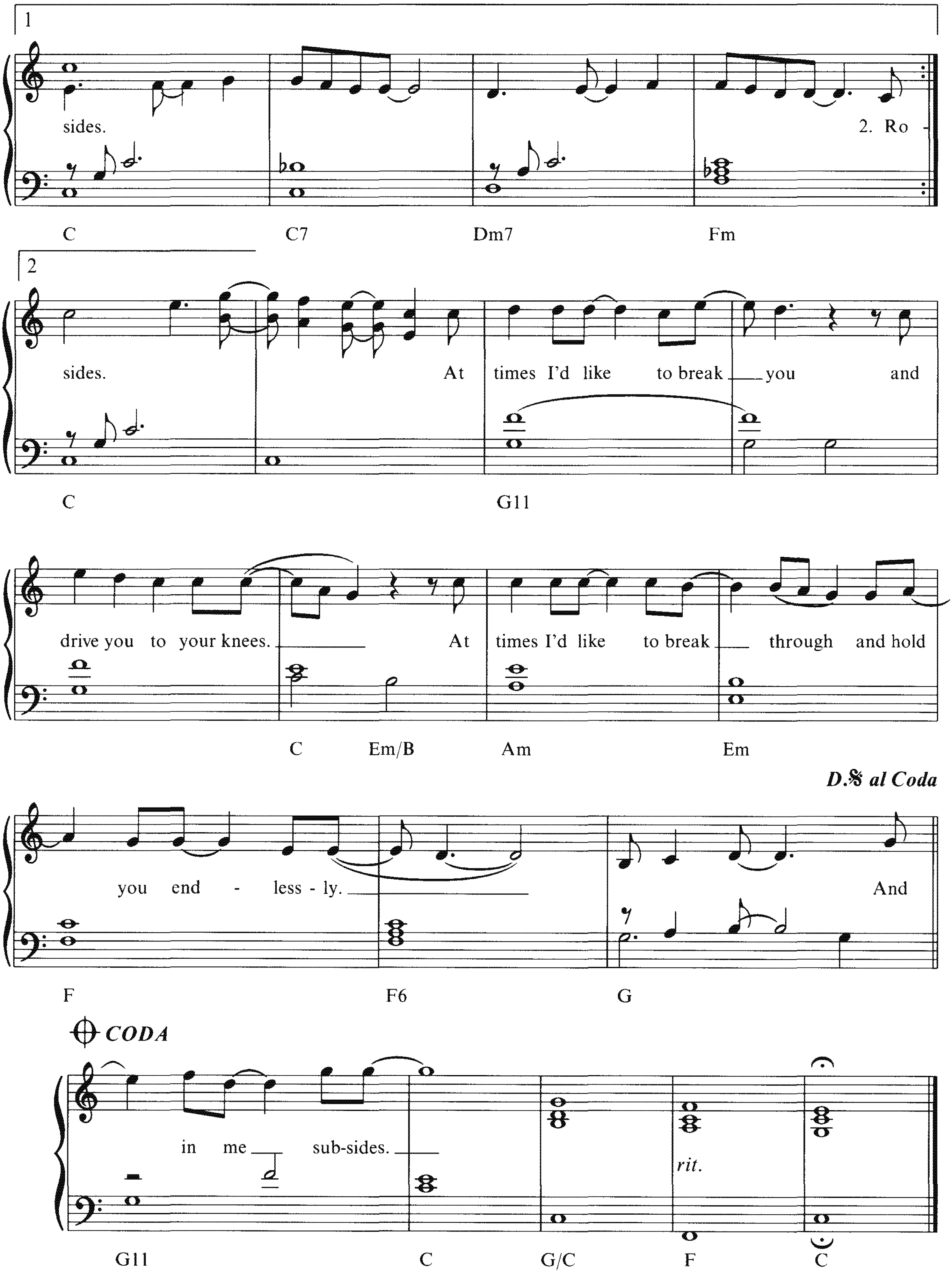
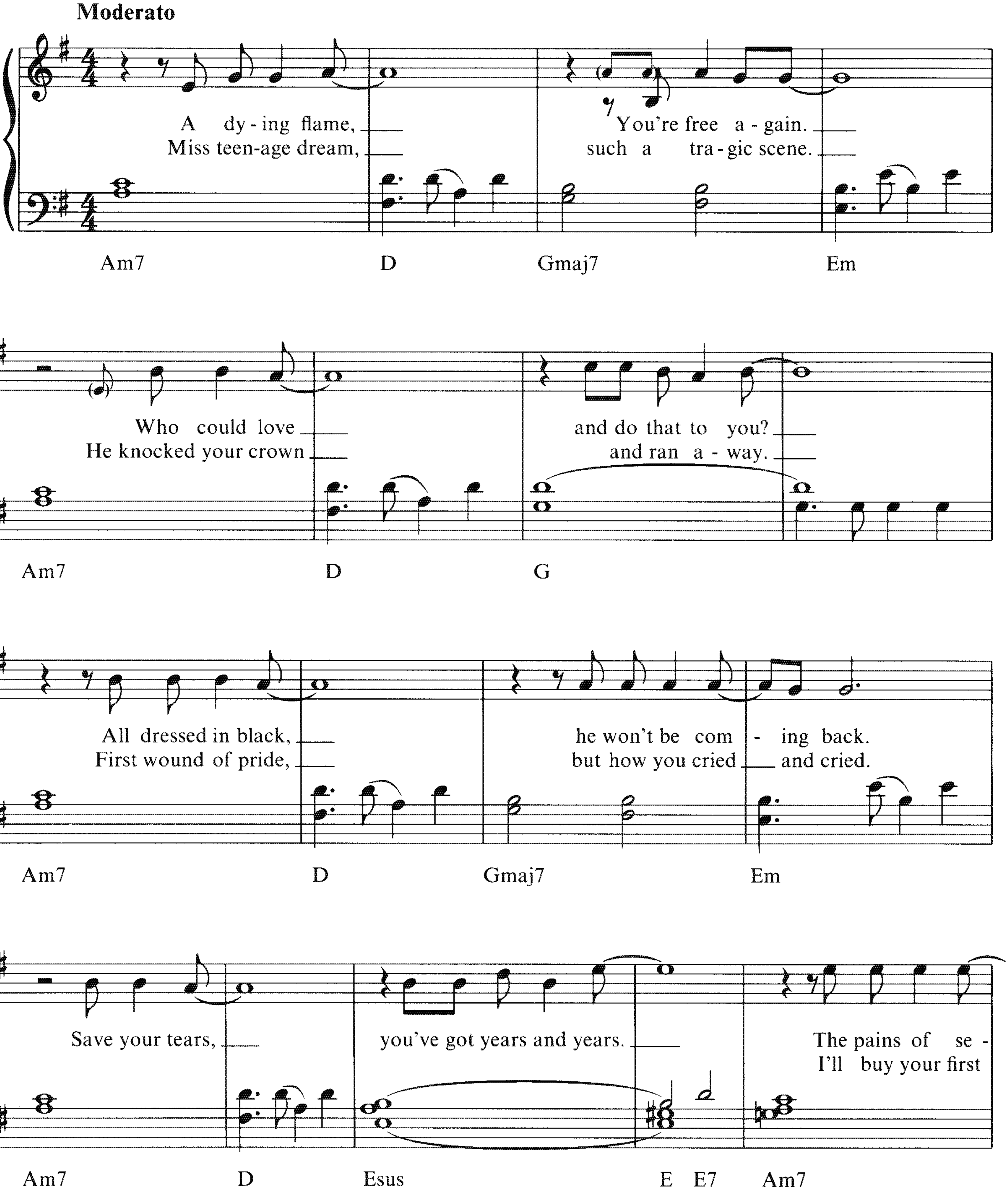

do? I'm on - ly just be - gin - ning to
truths. A he - si - tant prize figh - ter, still
Am C/G F C/E
see the real you.
trapped with-in my youth.
And some-times when we touch,
Dm7 C/E G C
the hon - es - ty's too much and I have to close my eyes
F G Em Am
and hide. I wan-na hold you till I die, till we
D7 G F Em Dm G11 C Dm7
to Coda
both break down and cry. I wan-na hold you till the fear in me sub -
G Em Dm7 G11


1
sides.
2. Ro -
C
C7
Dm7
Fm
2
sides.
At
times I'd like to break you and
C
G11
drive you to your knees.
At
times I'd like to break through and hold
C
Em/B
Am
Em
D.𝄋 al Coda
you end - less - ly.
And
F
F6
G
CODA
in me sub-sides.
rit.
G11
C
G/C
F
C

Fool
(If You Think It's Over)

Words & Music by Chris Rea


Moderato
A dy - ing flame,
Miss teen-age dream,
You're free a - gain.
such a tra - gic scene.
Am7
D
Gmaj7
Em
Who could love
He knocked your crown
and do that to you?
and ran a - way.
Am7
D
G
All dressed in black,
First wound of pride,
he won't be com - ing back.
but how you cried and cried.
Am7
D
Gmaj7
Em
Save your tears,
you've got years and years.
The pains of se -
I'll buy your first
Am7
D
Esus
E
E7
Am7

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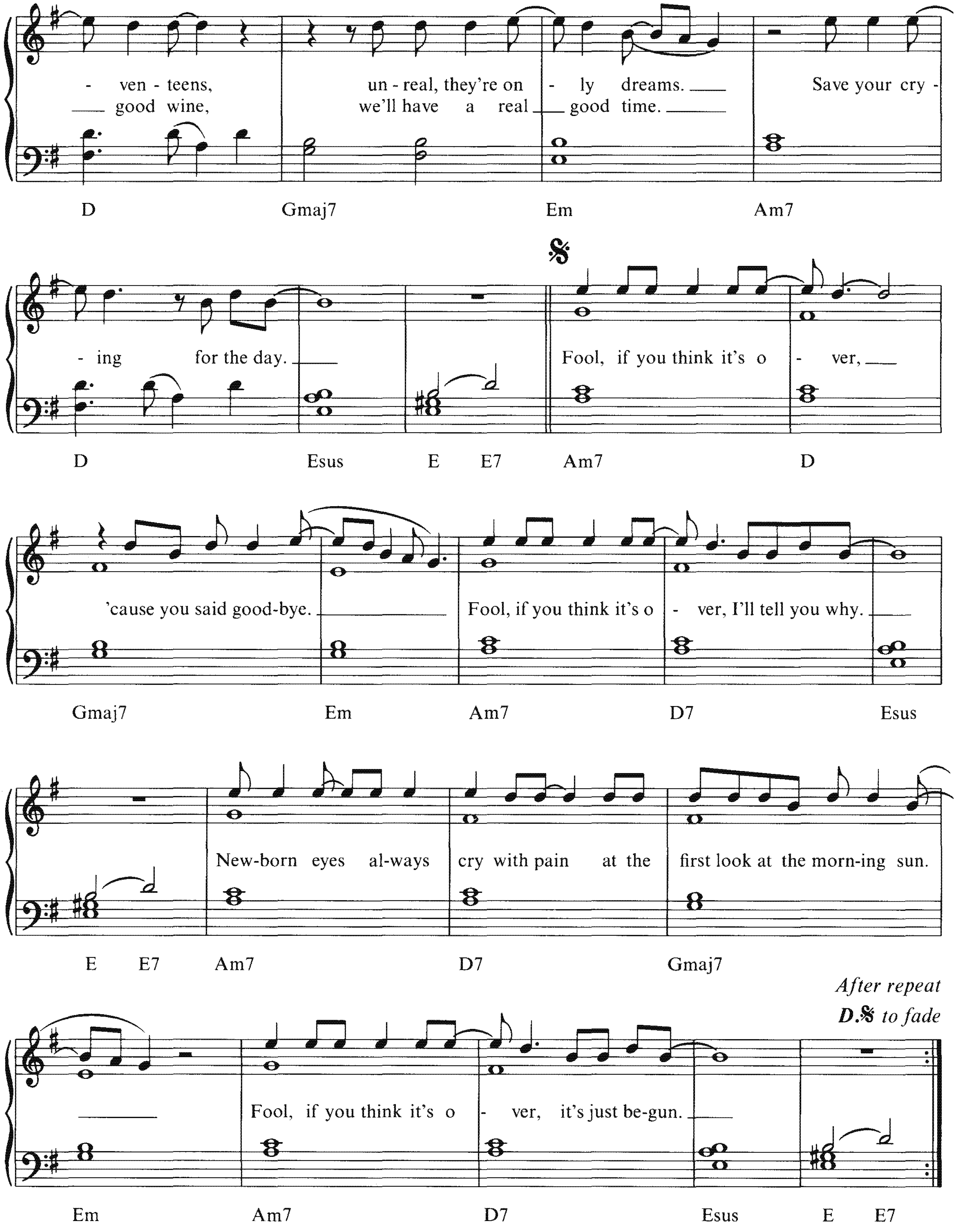
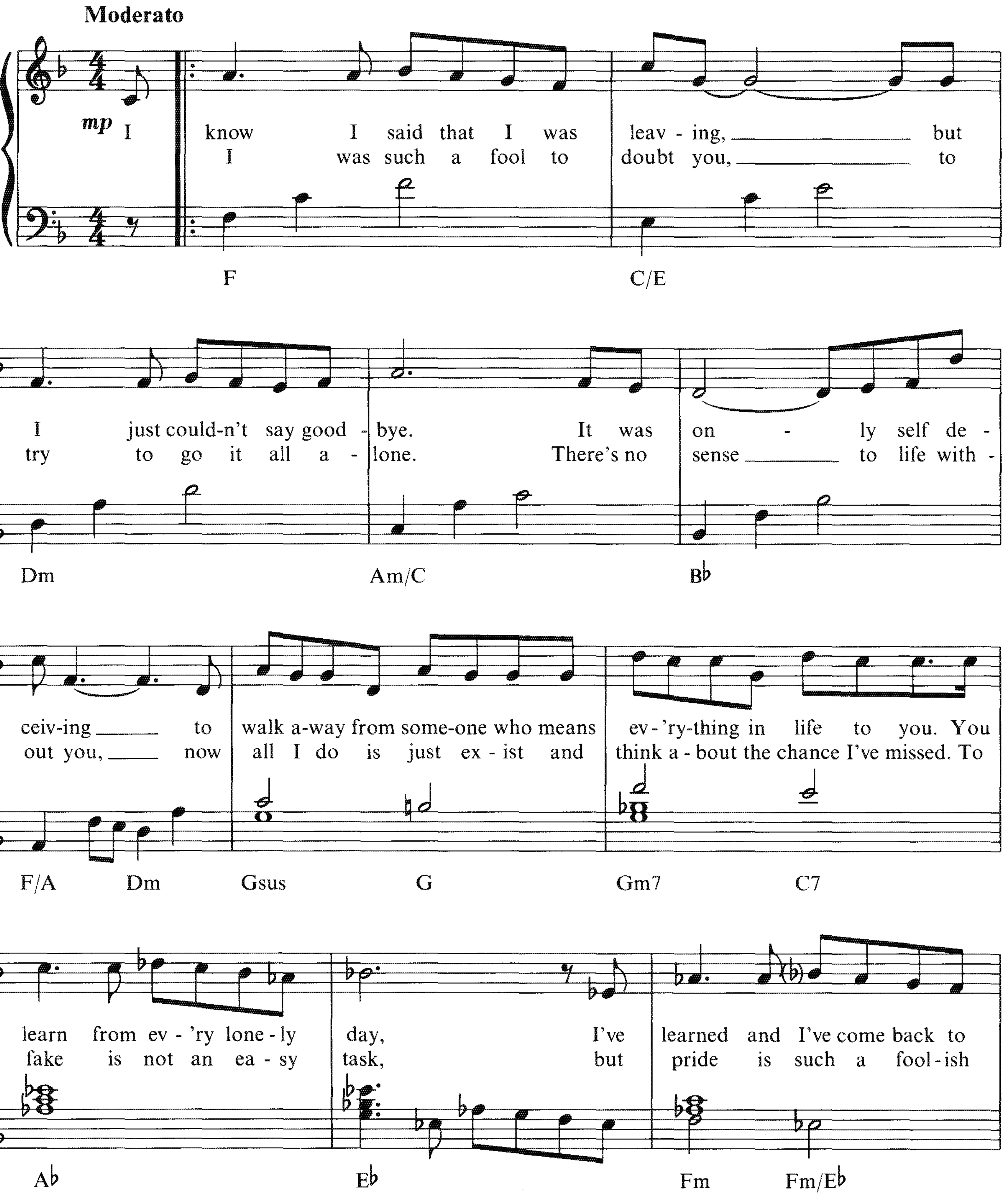

- ven - teens, un - real, they're on - ly dreams. Save your cry -
good wine, we'll have a real good time.
D Gmaj7 Em Am7
- ing for the day.
Fool, if you think it's o - ver,
D Esus E E7 Am7 D
'cause you said good-bye.
Fool, if you think it's o - ver, I'll tell you why.
Gmaj7 Em Am7 D7 Esus
New-born eyes al-ways cry with pain at the first look at the morn-ing sun.
E E7 Am7 D7 Gmaj7
After repeat
D.𝄋 to fade
Fool, if you think it's o - ver, it's just be-gun.
Em Am7 D7 Esus E E7

Let Me Try Again

Music by Caravelli
French Words by Michel Jourdan
English Words by Paul Anka & Sammy Cahn


Moderato
mp
I know I said that I was leav - ing, but
I was such a fool to doubt you, to
F
C/E
I just could-n't say good - bye. It was on - ly self de -
try to go it all a - lone. There's no sense to life with -
Dm
Am/C
B♭
ceiv-ing to walk a-way from some-one who means ev-'ry-thing in life to you. You
out you, now all I do is just ex - ist and think a - bout the chance I've missed. To
F/A
Dm
Gsus
G
Gm7
C7
learn from ev - 'ry lone - ly day, I've learned and I've come back to
fake is not an ea - sy task, but pride is such a fool - ish
A♭
E♭
Fm
Fm/E♭

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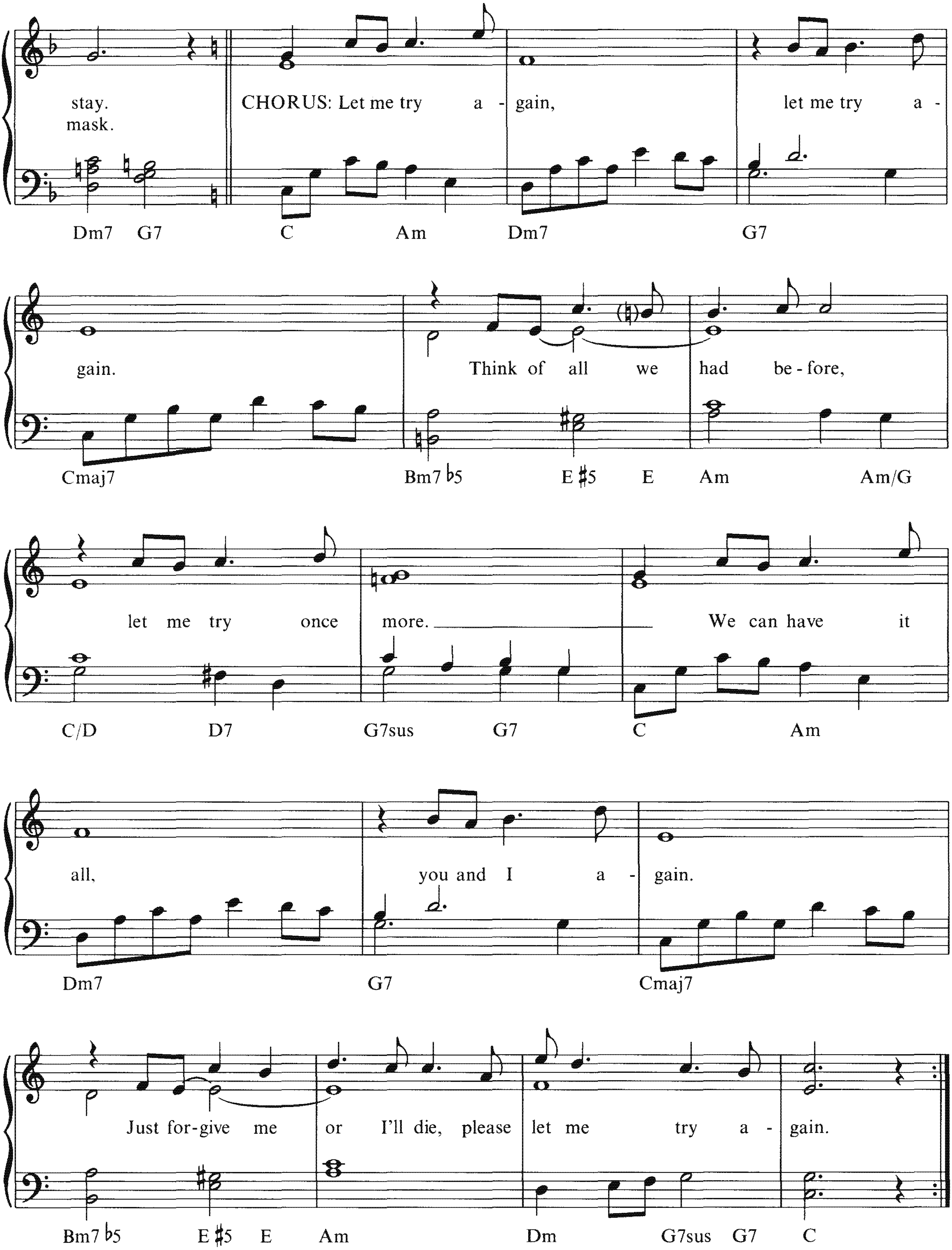
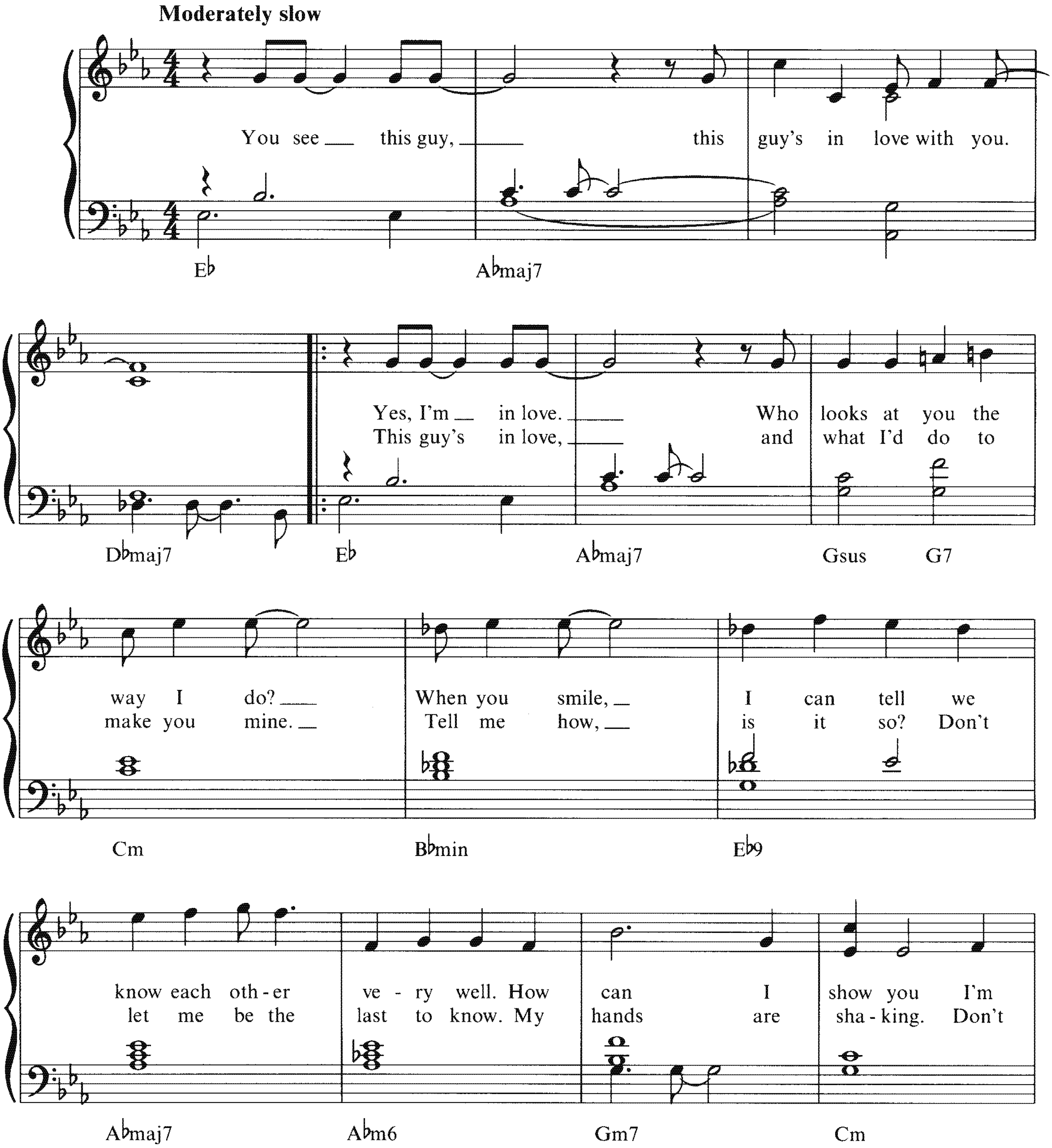

stay.
mask.
CHORUS: Let me try a - gain, let me try a - gain.
Think of all we had be - fore,
let me try once more.
We can have it all, you and I a - gain.
Just for-give me or I'll die, please let me try a - gain.
Dm7 G7 C Am Dm7 G7
Cmaj7 Bm7♭5 E♯5 E Am Am/G
C/D D7 G7sus G7 C Am
Dm7 G7 Cmaj7
Bm7♭5 E♯5 E Am Dm G7sus G7 C

This Guy's In Love With You

Words by Hal David
Music by Burt Bacharach


Moderately slow
You see this guy, this guy's in love with you.
Eb
Abmaj7
Dbmaj7
Eb
Abmaj7
Gsus
G7
Yes, I'm in love. Who looks at you the
This guy's in love, and what I'd do to
way I do? When you smile, I can tell we
make you mine. Tell me how, is it so? Don't
Cm
Bbmin
Eb9
know each oth-er ve-ry well. How can I show you I'm
let me be the last to know. My hands are sha-king. Don't
Abmaj7
Abm6
Gm7
Cm

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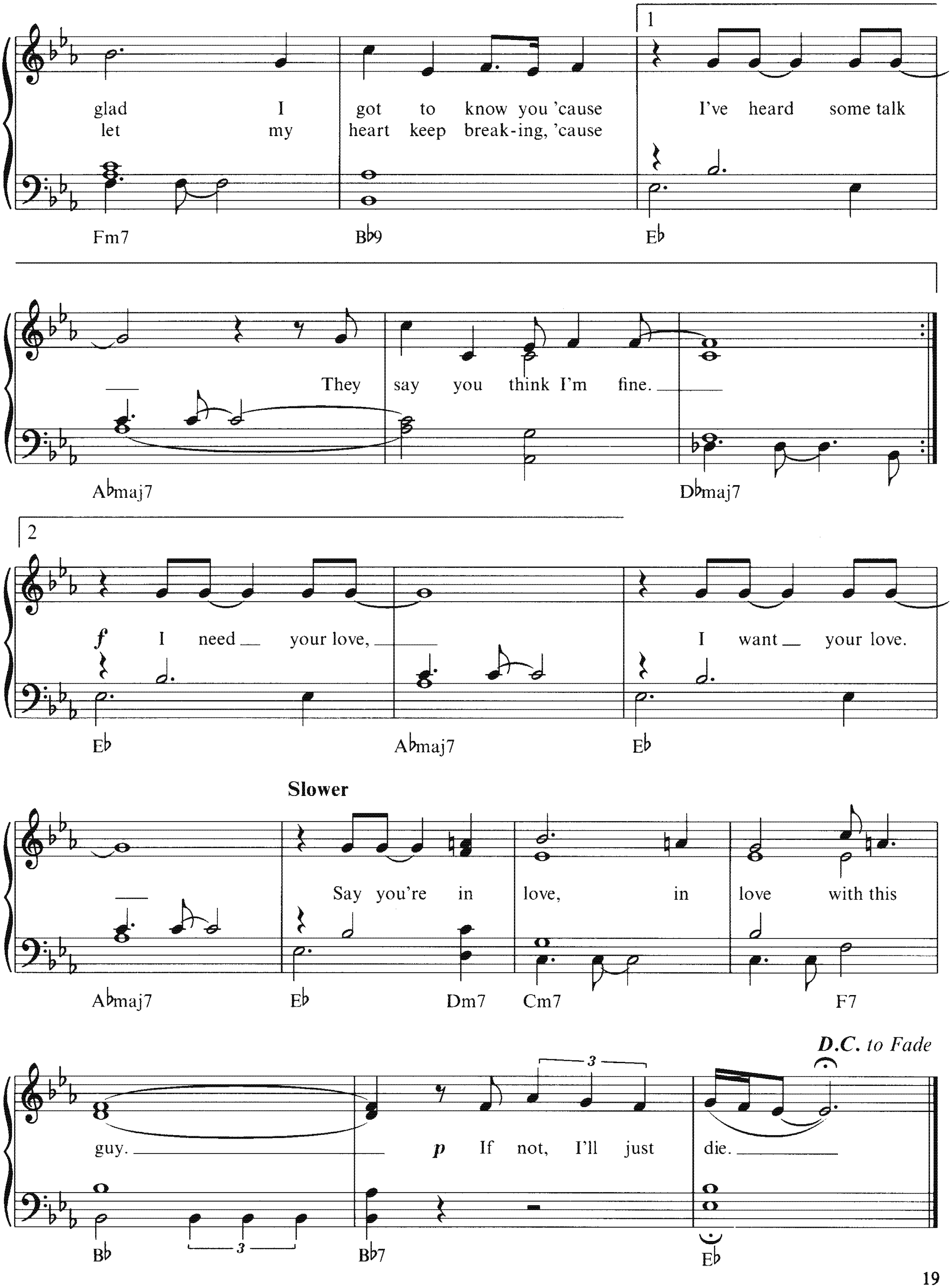
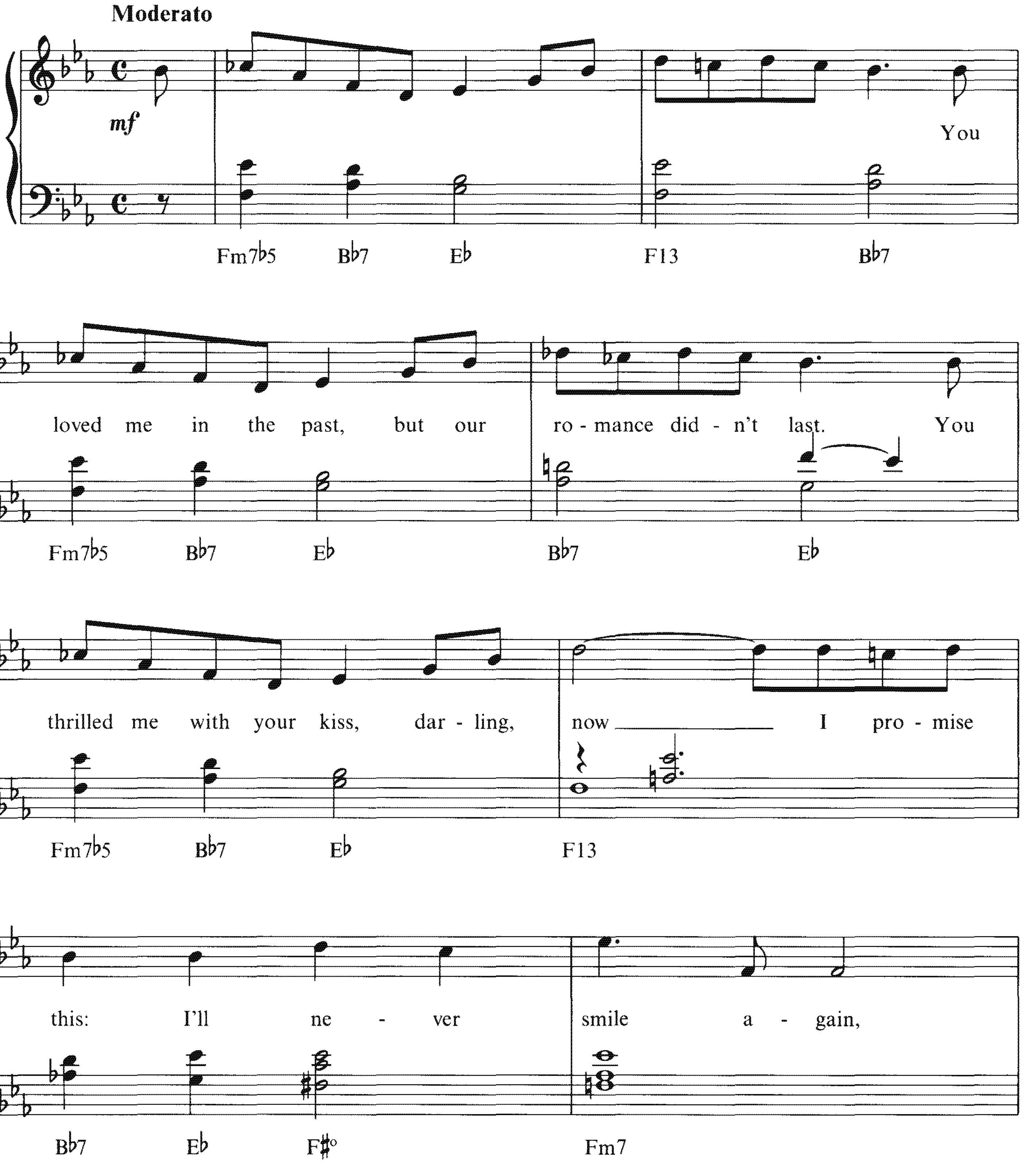

1
glad I got to know you 'cause I've heard some talk
let my heart keep break-ing, 'cause
Fm7
B♭9
E♭
They say you think I'm fine.
A♭maj7
D♭maj7
2
f I need your love, I want your love.
E♭
A♭maj7
E♭
Slower
Say you're in love, in love with this
A♭maj7
E♭
Dm7
Cm7
F7
D.C. to Fade
guy. p If not, I'll just die.
3
3
B♭
B♭7
E♭

I'll Never Smile Again, (Until I Smile At You)

Words & Music by Ruth Lowe


Moderato
mf
You
Fm7♭5
B♭7
E♭
F13
B♭7
loved me in the past, but our
ro - mance did - n't last. You
Fm7♭5
B♭7
E♭
B♭7
E♭
thrilled me with your kiss, dar - ling,
now I pro - mise
Fm7♭5
B♭7
E♭
F13
this: I'll ne - ver
smile a - gain,
B♭7
E♭
F♯°
Fm7

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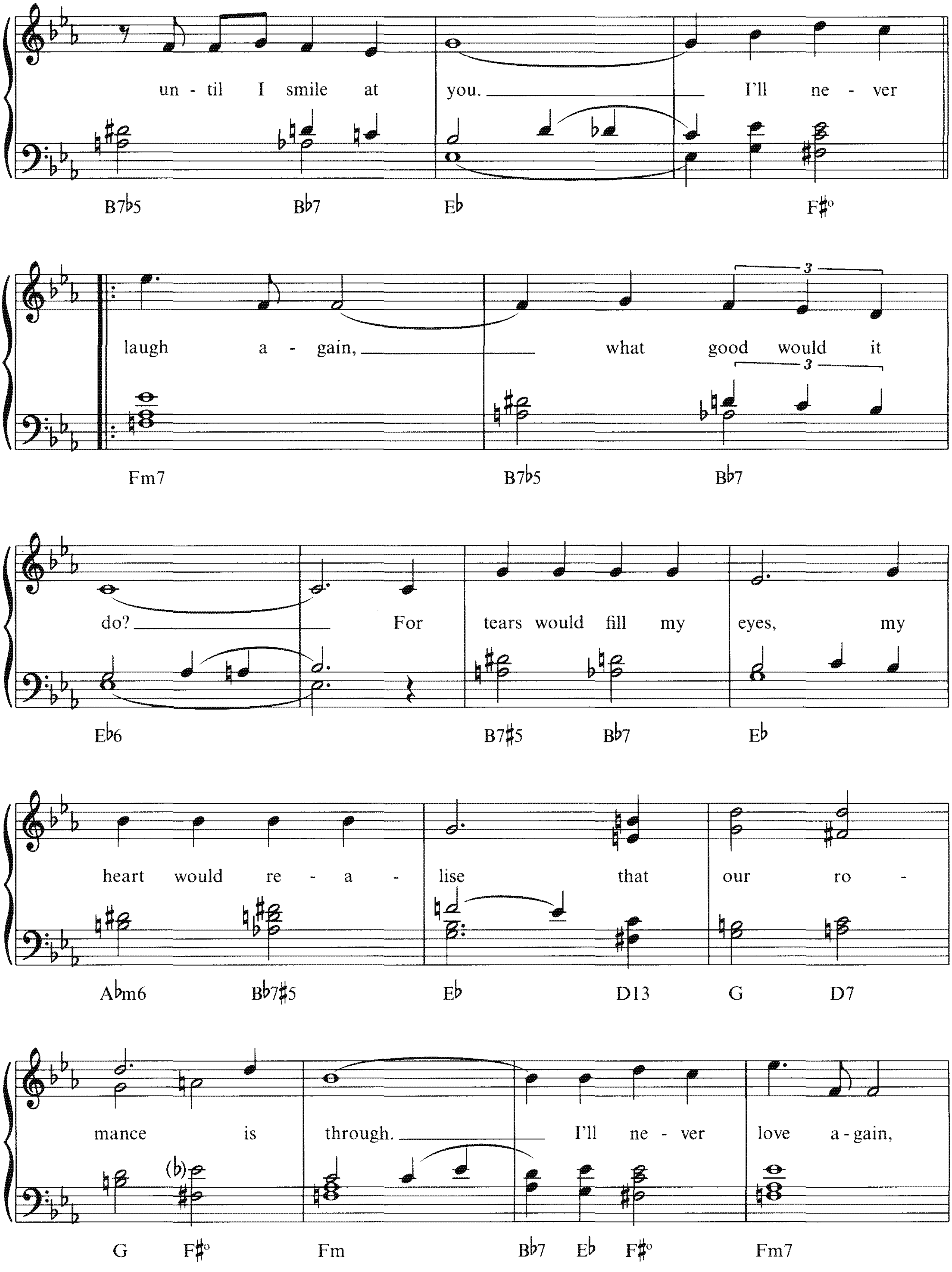
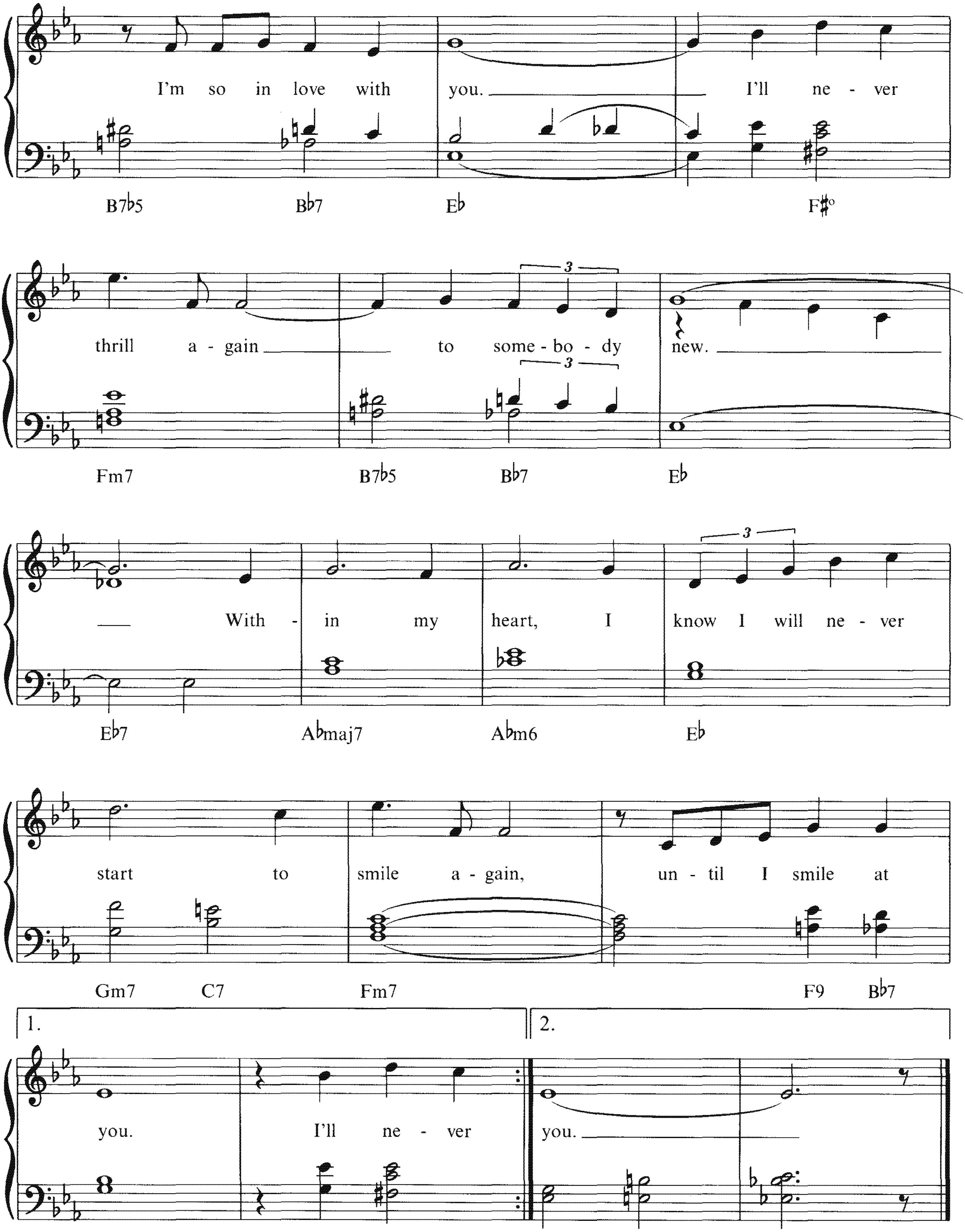
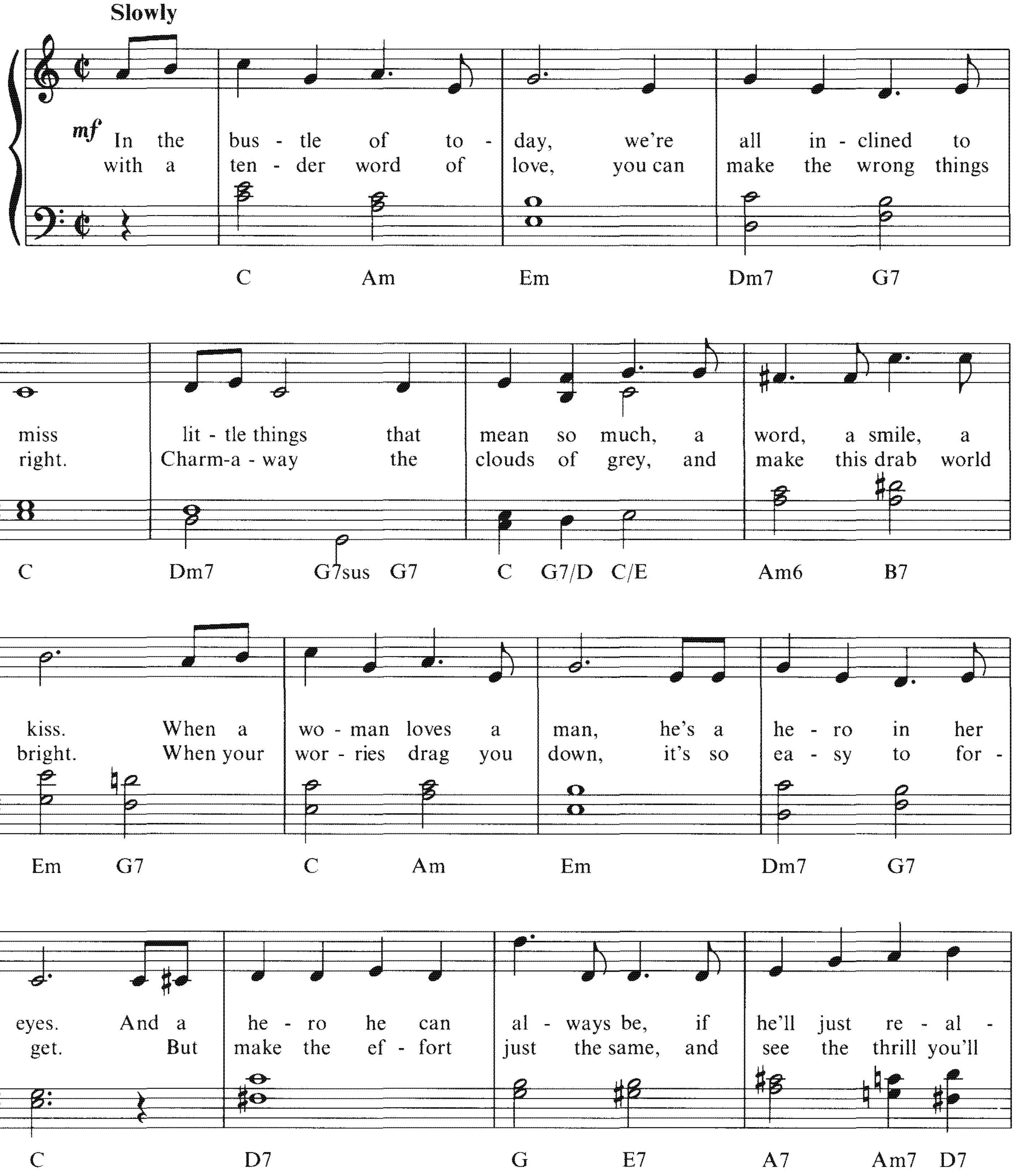

un - til I smile at you. I'll ne - ver
B7♭5 B♭7 E♭ F♯°
laugh a - gain, what good would it
3
Fm7 B7♭5 B♭7
do? For tears would fill my eyes, my
E♭6 B7♯5 B♭7 E♭
heart would re - a - lise that our ro -
A♭m6 B♭7♯5 E♭ D13 G D7
mance is through. I'll ne - ver love a - gain,
(♭)
G F♯° Fm B♭7 E♭ F♯° Fm7


I'm so in love with you. I'll ne - ver
B7♭5 B♭7 E♭ F♯°
thrill a - gain to some - bo - dy new.
3
3
Fm7 B7♭5 B♭7 E♭
With - in my heart, I know I will ne - ver
3
E♭7 A♭maj7 A♭m6 E♭
start to smile a - gain, un - til I smile at
Gm7 C7 Fm7 F9 B♭7
1.
2.
you. I'll ne - ver
you.
E♭ F♯° E♭ Emaj7 E♭6

Try A Little Tenderness

Words & Music by Harry Woods,
Jimmy Campbell & Reg Connelly


Slowly
mf
In the bus - tle of to - day, we're all in - clined to
with a ten - der word of love, you can make the wrong things
C Am Em Dm7 G7
miss lit - tle things that mean so much, a word, a smile, a
right. Charm-a - way the clouds of grey, and make this drab world
C Dm7 G7sus G7 C G7/D C/E Am6 B7
kiss. When a wo - man loves a man, he's a he - ro in her
bright. When your wor - ries drag you down, it's so ea - sy to for -
Em G7 C Am Em Dm7 G7
eyes. And a he - ro he can al - ways be, if he'll just re - al -
get. But make the ef - fort just the same, and see the thrill you'll
C D7 G E7 A7 Am7 D7

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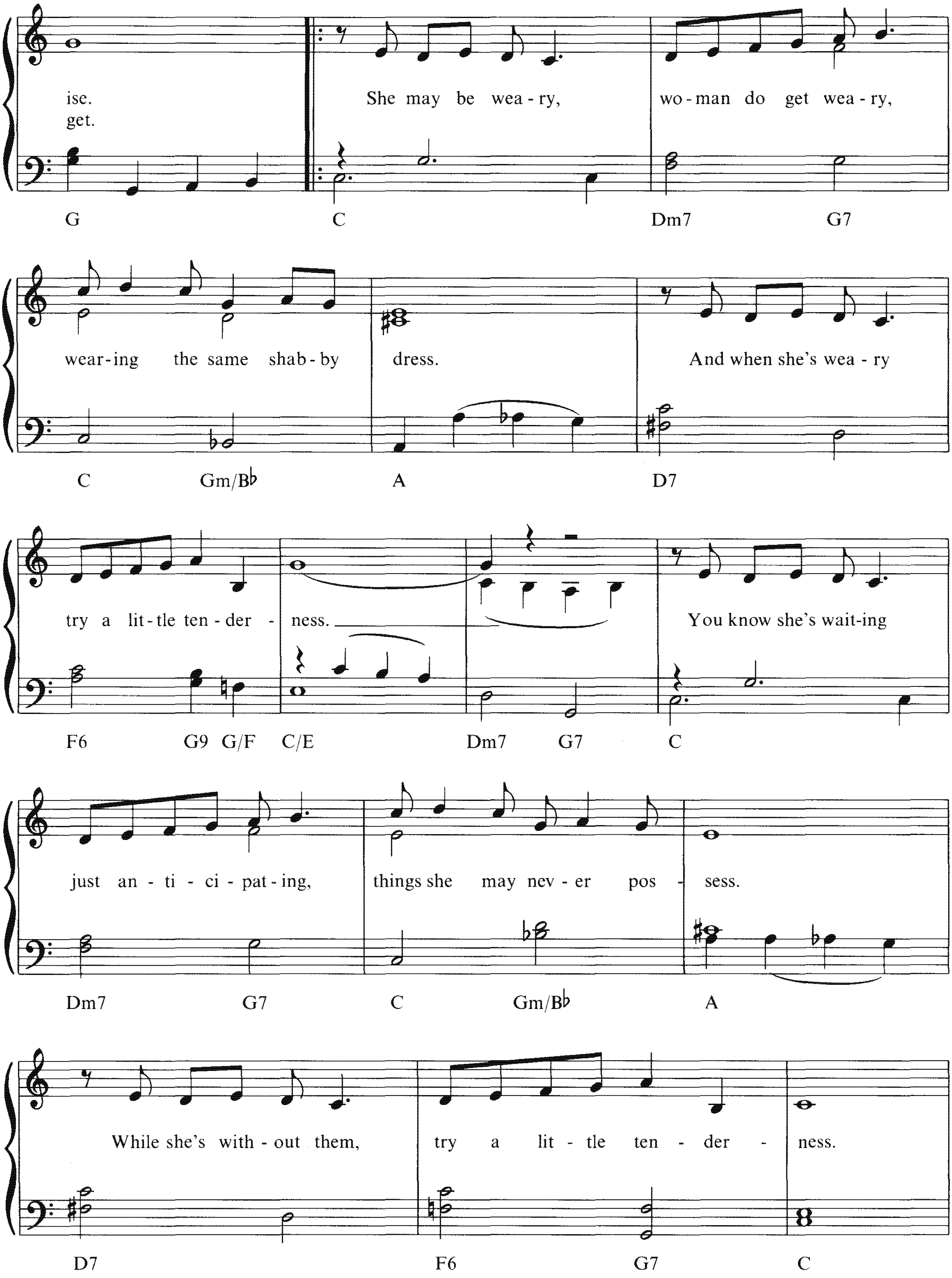
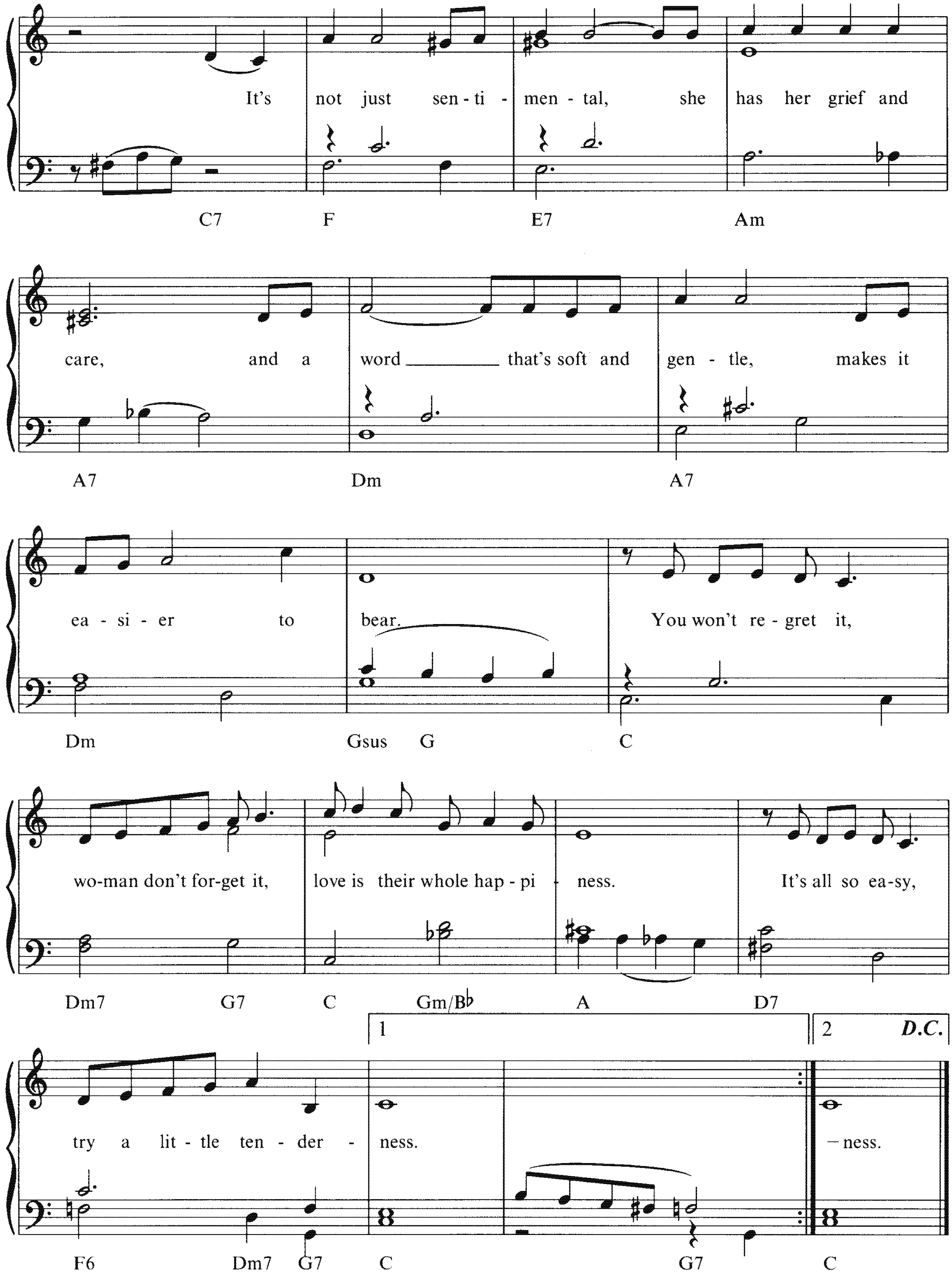
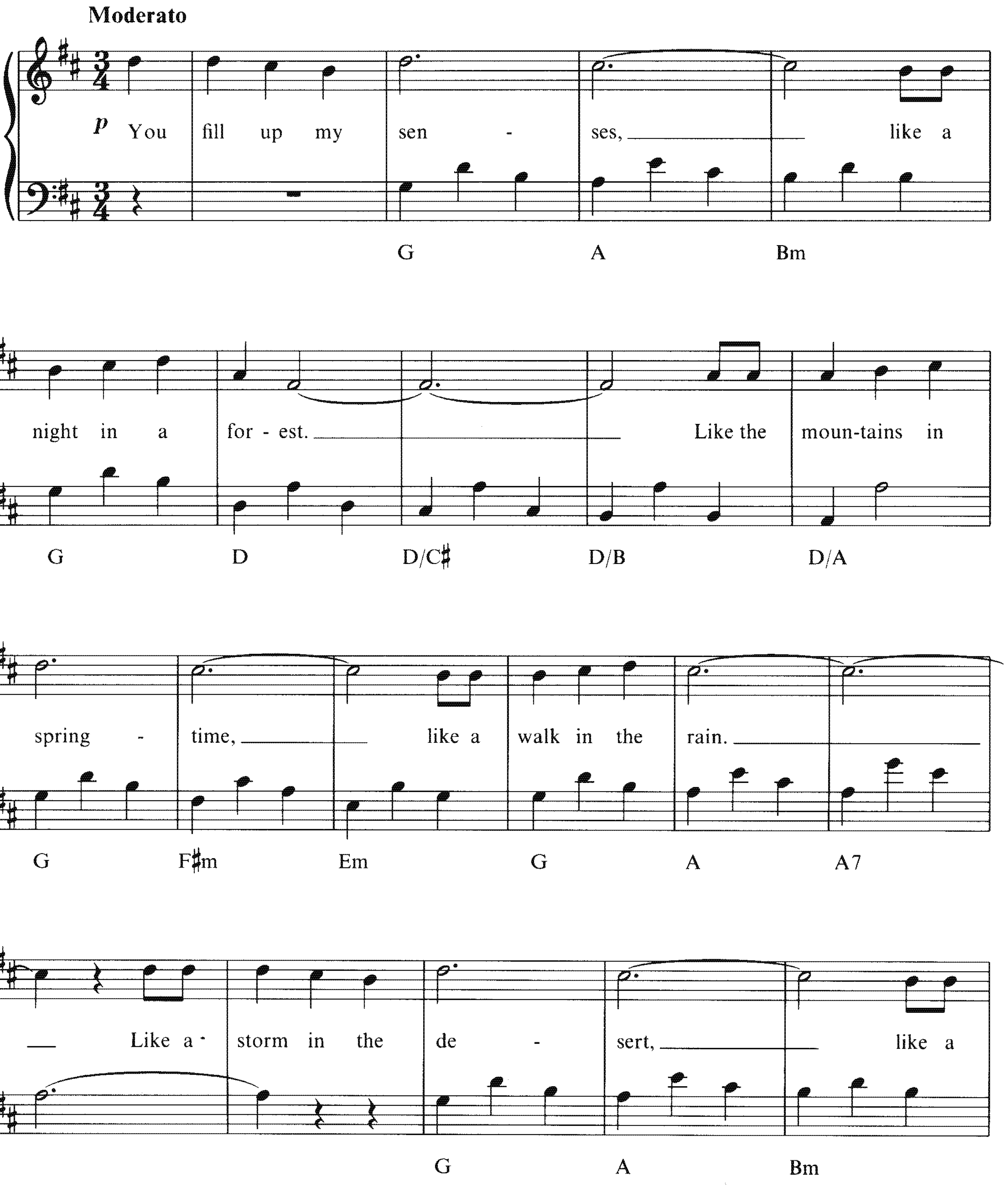

ise.
get.
She may be wea - ry,
wo - man do get wea - ry,
G
C
Dm7
G7
wear - ing the same shab - by
dress.
And when she's wea - ry
C
Gm/B♭
A
D7
try a lit - tle ten - der -
ness.
You know she's wait - ing
F6
G9
G/F
C/E
Dm7
G7
C
just an - ti - ci - pat - ing,
things she may nev - er pos -
sess.
Dm7
G7
C
Gm/B♭
A
While she's with - out them,
try a lit - tle ten - der -
ness.
D7
F6
G7
C


It's not just sen - ti - men - tal, she has her grief and
C7 F E7 Am
care, and a word ___ that's soft and gen - tle, makes it
A7 Dm A7
ea - si - er to bear.
Dm Gsus G
You won't re - gret it,
C
wo-man don't for-get it, love is their whole hap - pi - ness.
Dm7 G7 C Gm/B♭ A
It's all so ea-sy,
D7
1
2
D.C.
try a lit - tle ten - der - ness.
F6 Dm7 G7 C
ness.
G7
– ness.
C

Annie's Song

Words & Music by John Denver


Moderato
p
You fill up my sen - ses, like a
G A Bm
night in a for - est. Like the moun-tains in
G D D/C♯ D/B D/A
spring - time, like a walk in the rain.
G F♯m Em G A A7
Like a storm in the de - sert, like a
G A Bm

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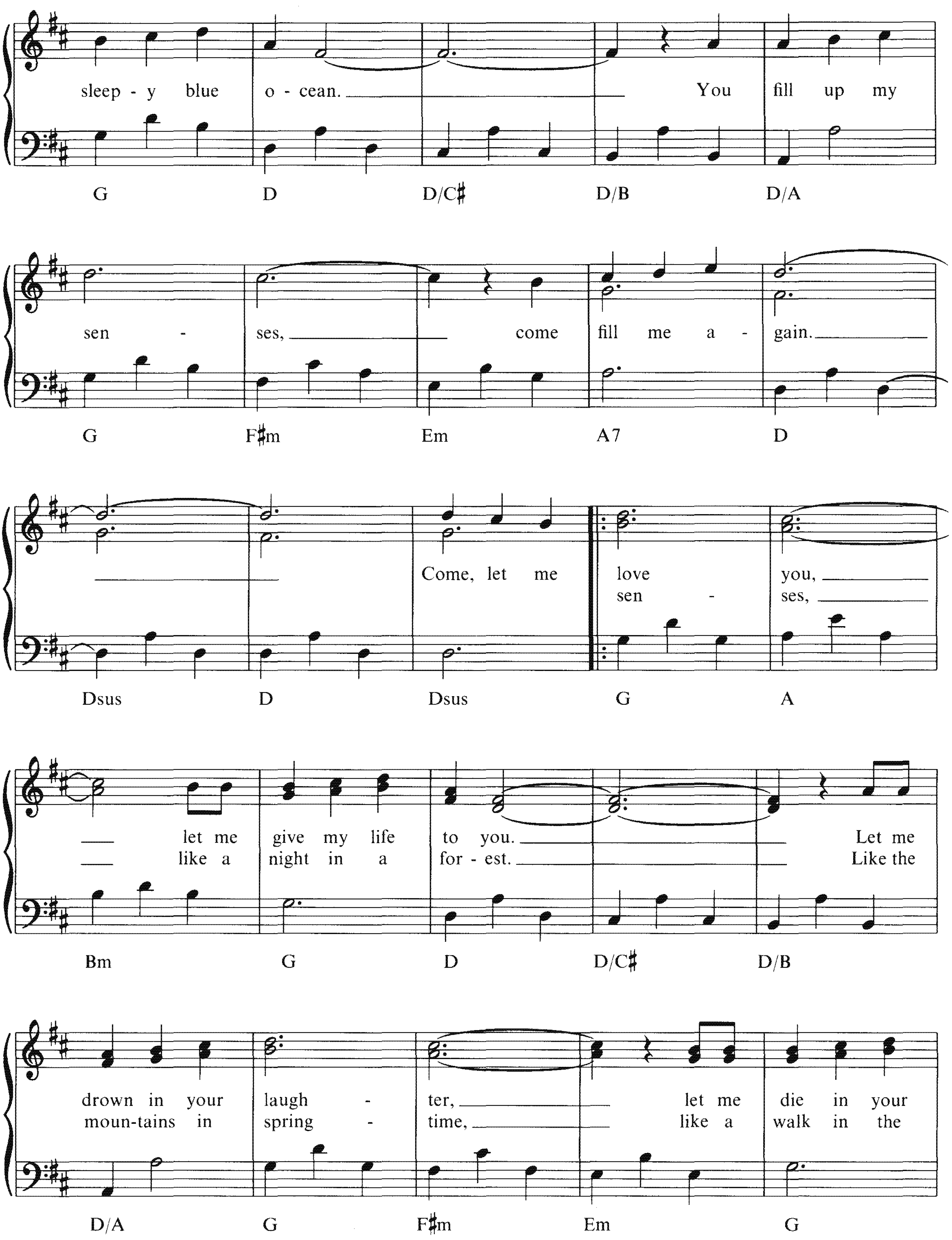
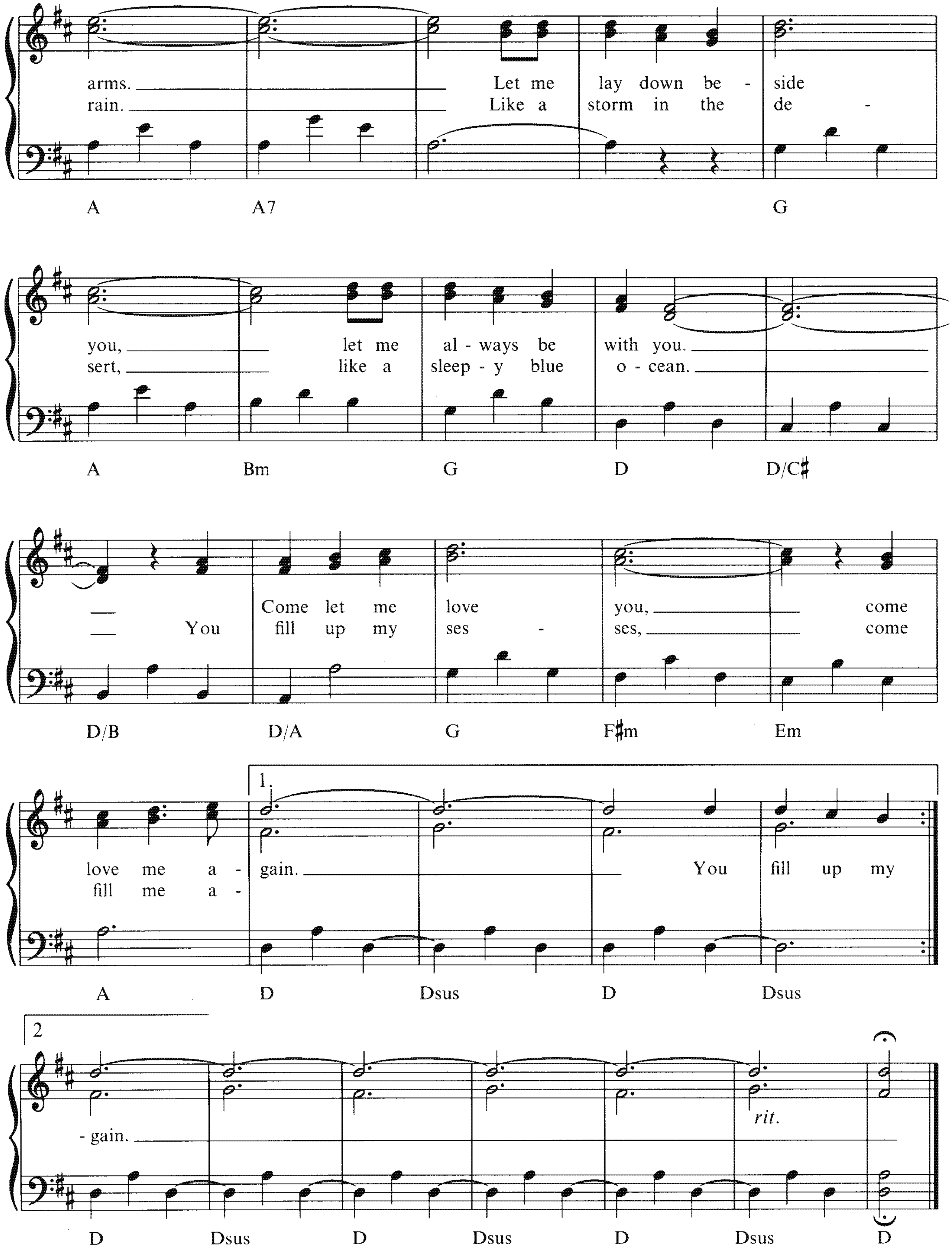
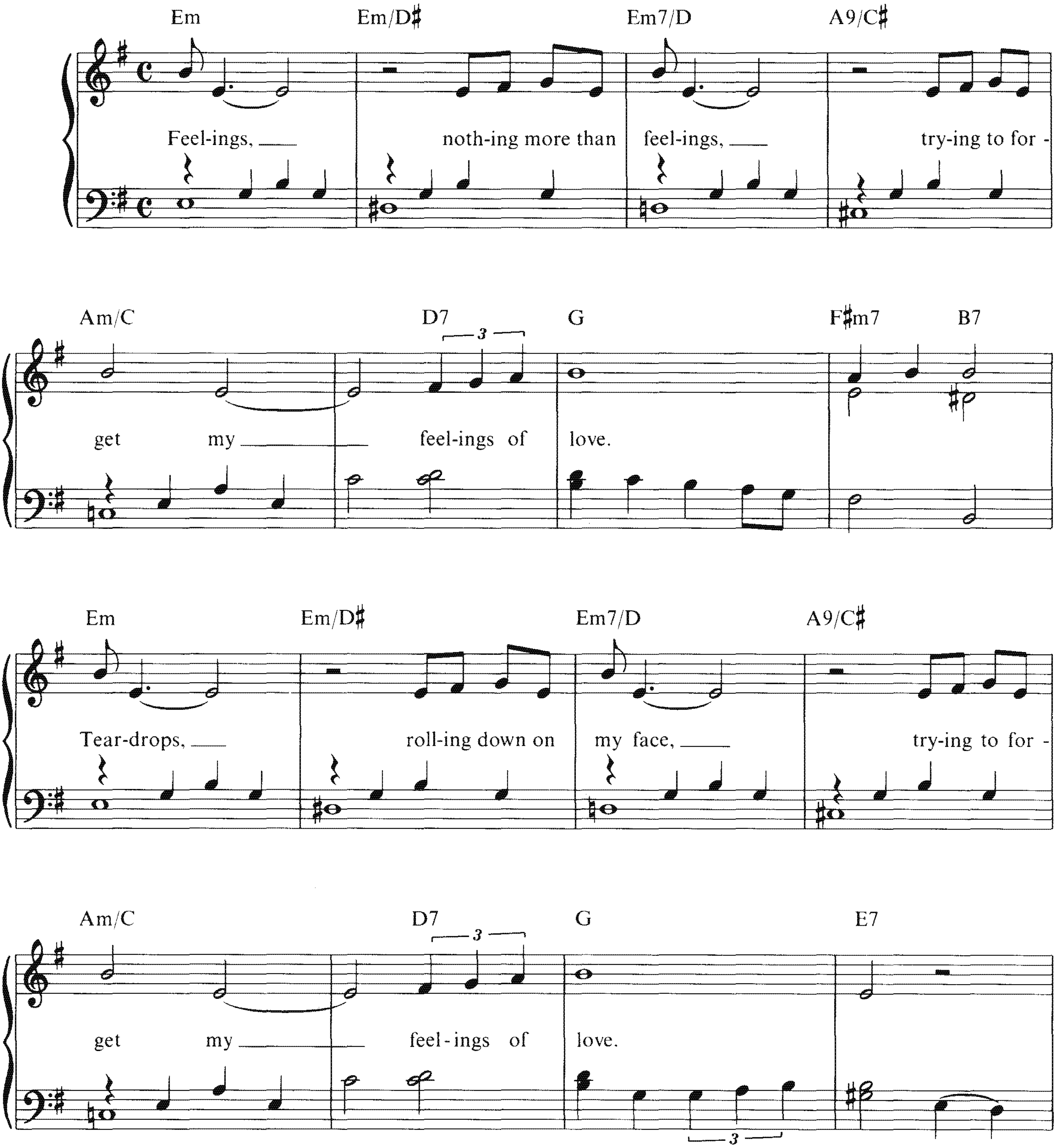

sleep - y blue o - cean. You fill up my
G D D/C♯ D/B D/A
sen - ses, come fill me a - gain.
G F♯m Em A7 D
Come, let me love you, let me give my life to you. Let me
sen - ses, like a night in a for - est. Like the
Dsus D Dsus G A Bm G D D/C♯ D/B
drown in your laugh - ter, let me die in your
moun-tains in spring - time, like a walk in the
D/A G F♯m Em G


arms. Let me lay down beside
rain. Like a storm in the de-
A A7 G
you, let me always be with you.
sert, like a sleep-y blue o-cean.
A Bm G D D/C♯
You
Come let me love you, come
fill up my ses-ses, come
D/B D/A G F♯m Em
1.
love me a-gain. You fill up my
fill me a-
A D Dsus D Dsus
2
-gain.
rit.
D Dsus D Dsus D Dsus D

Feelings
(Dime)

English Words & Music by Morris Albert
Spanish Lyric by Thomas Fundora


Em
Em/D♯
Em7/D
A9/C♯
Feel-ings, nothing more than feel-ings, try-ing to for -
Am/C
D7
3
G
F♯m7
B7
get my feel-ings of love.
Em
Em/D♯
Em7/D
A9/C♯
Tear-drops, roll-ing down on my face, try-ing to for -
Am/C
D7
3
G
E7
get my feel-ings of love.
3

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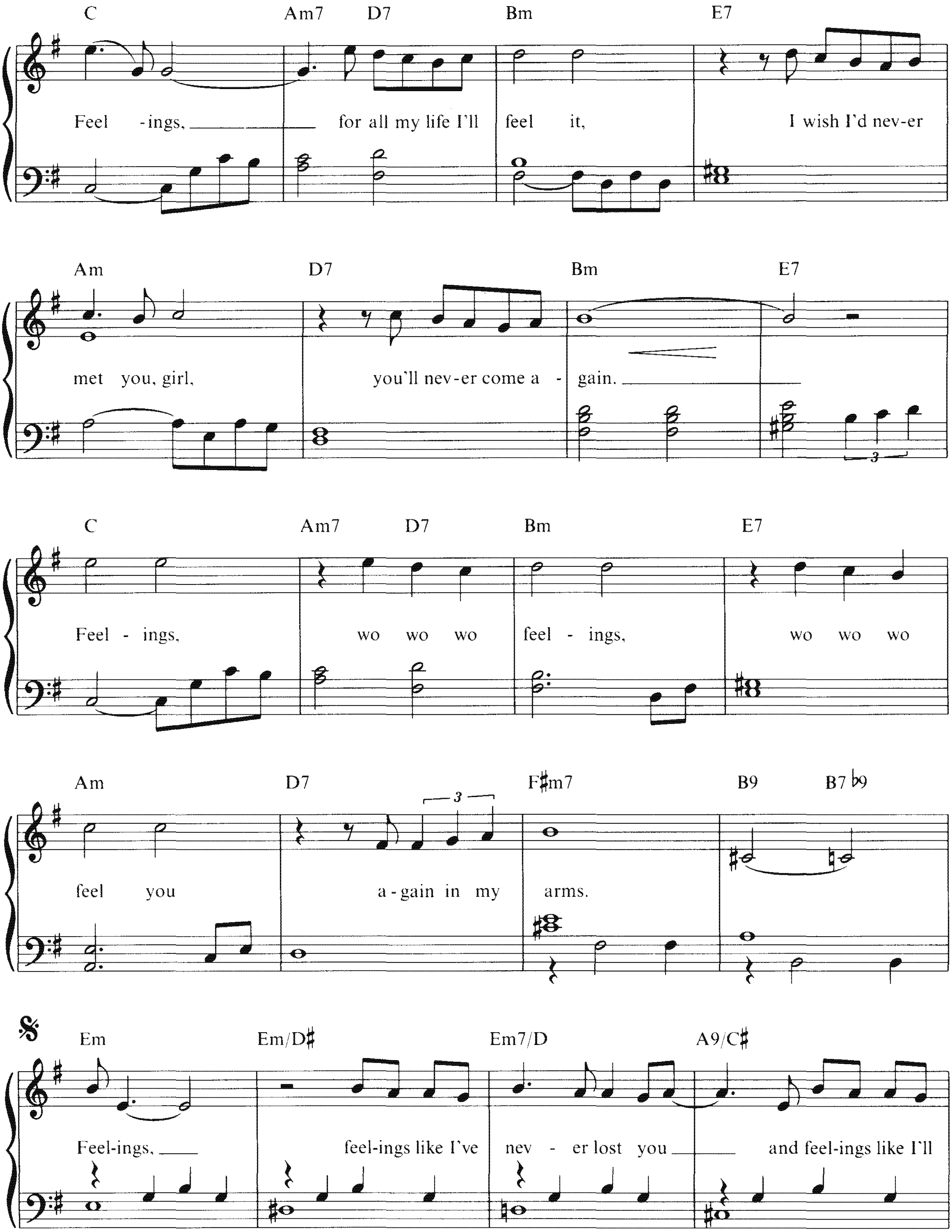
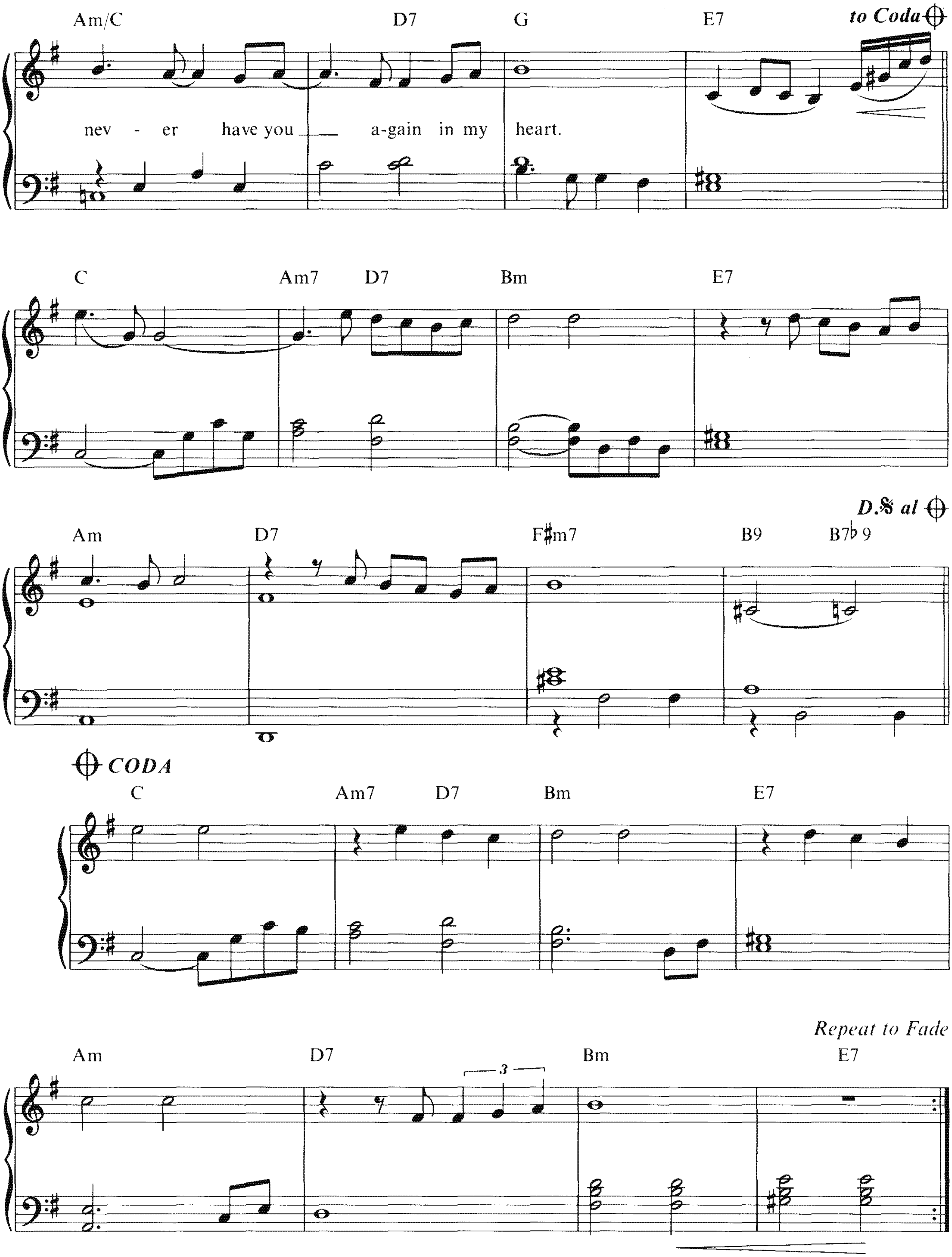
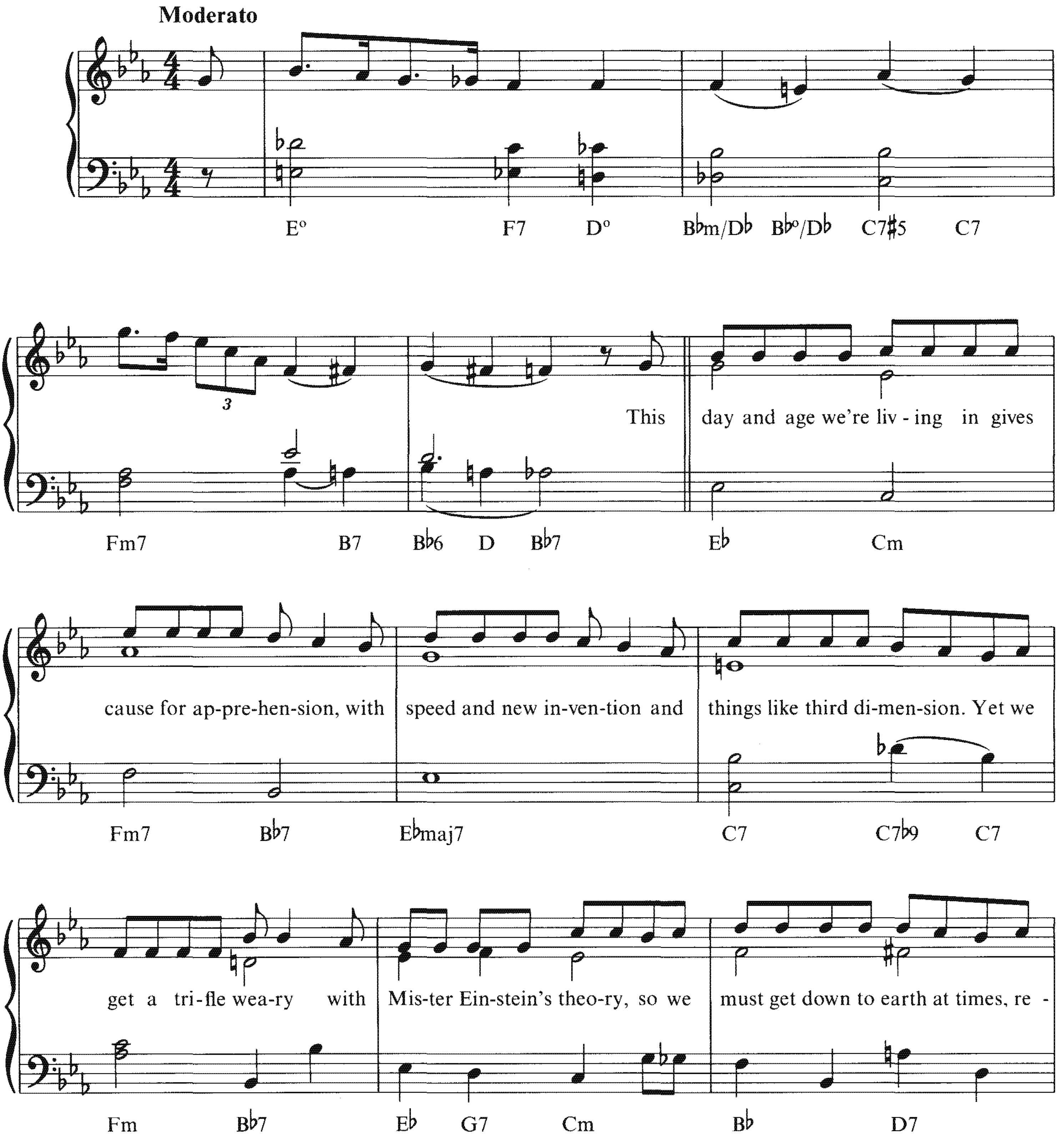

C
Am7
D7
Bm
E7
Feel - ings, for all my life I'll feel it, I wish I'd nev-er
Am
D7
Bm
E7
met you, girl, you'll nev-er come a - gain.
3
C
Am7
D7
Bm
E7
Feel - ings, wo wo wo feel - ings, wo wo wo
Am
D7
F♯m7
B9
B7♭9
3
feel you a - gain in my arms.
Em
Em/D♯
Em7/D
A9/C♯
Feel-ings, feel-ings like I've nev - er lost you and feel-ings like I'll


Am/C
D7
G
E7
to Coda
nev - er have you a-gain in my heart.
C
Am7
D7
Bm
E7
D.𝄋 al
Am
D7
F♯m7
B9
B7♭9
CODA
C
Am7
D7
Bm
E7
Repeat to Fade
Am
D7
3
Bm
E7

As Time Goes By

Words & Music by Herman Hupfeld


Moderato
3
Eº
F7
Dº
B♭m/D♭
B♭º/D♭
C7♯5
C7
Fm7
B7
B♭6
D
B♭7
This
day and age we're liv - ing in gives
E♭
Cm
cause for ap-pre-hen-sion, with
speed and new in-ven-tion and
things like third di-men-sion. Yet we
Fm7
B♭7
E♭maj7
C7
C7♭9
C7
get a tri-fle wea-ry with
Mis-ter Ein-stein's theo-ry, so we
must get down to earth at times, re -
Fm
B♭7
E♭
G7
Cm
B♭
D7

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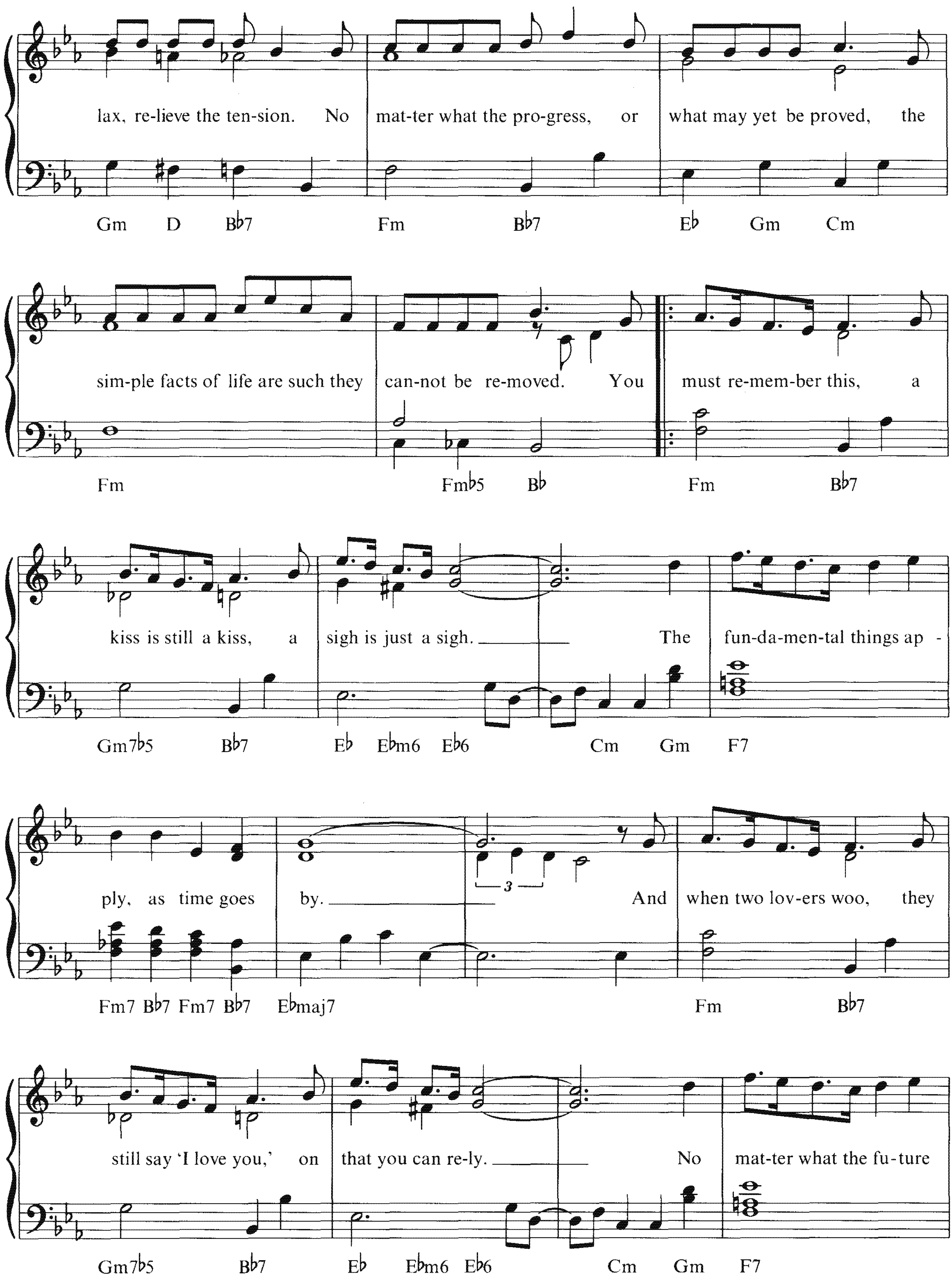
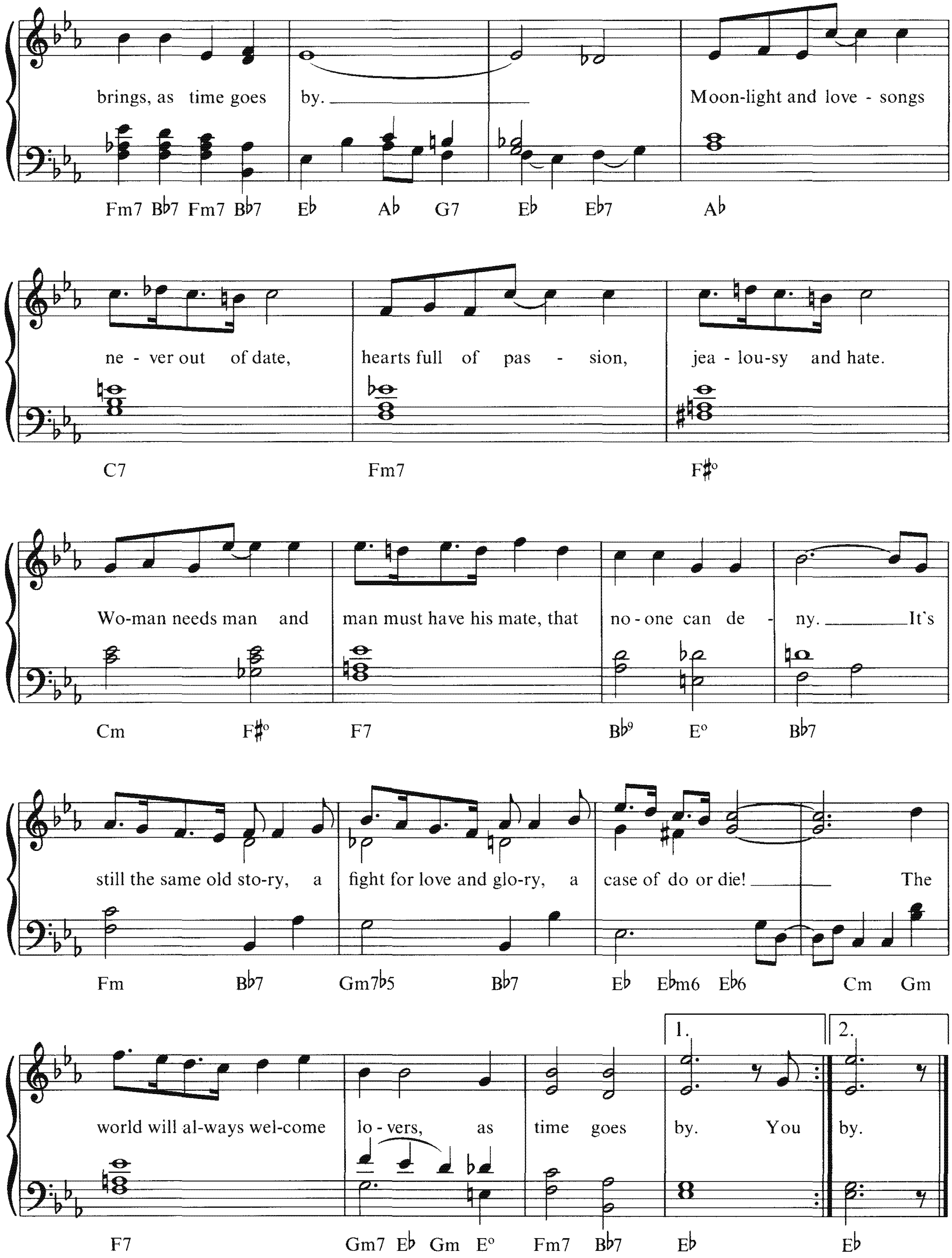
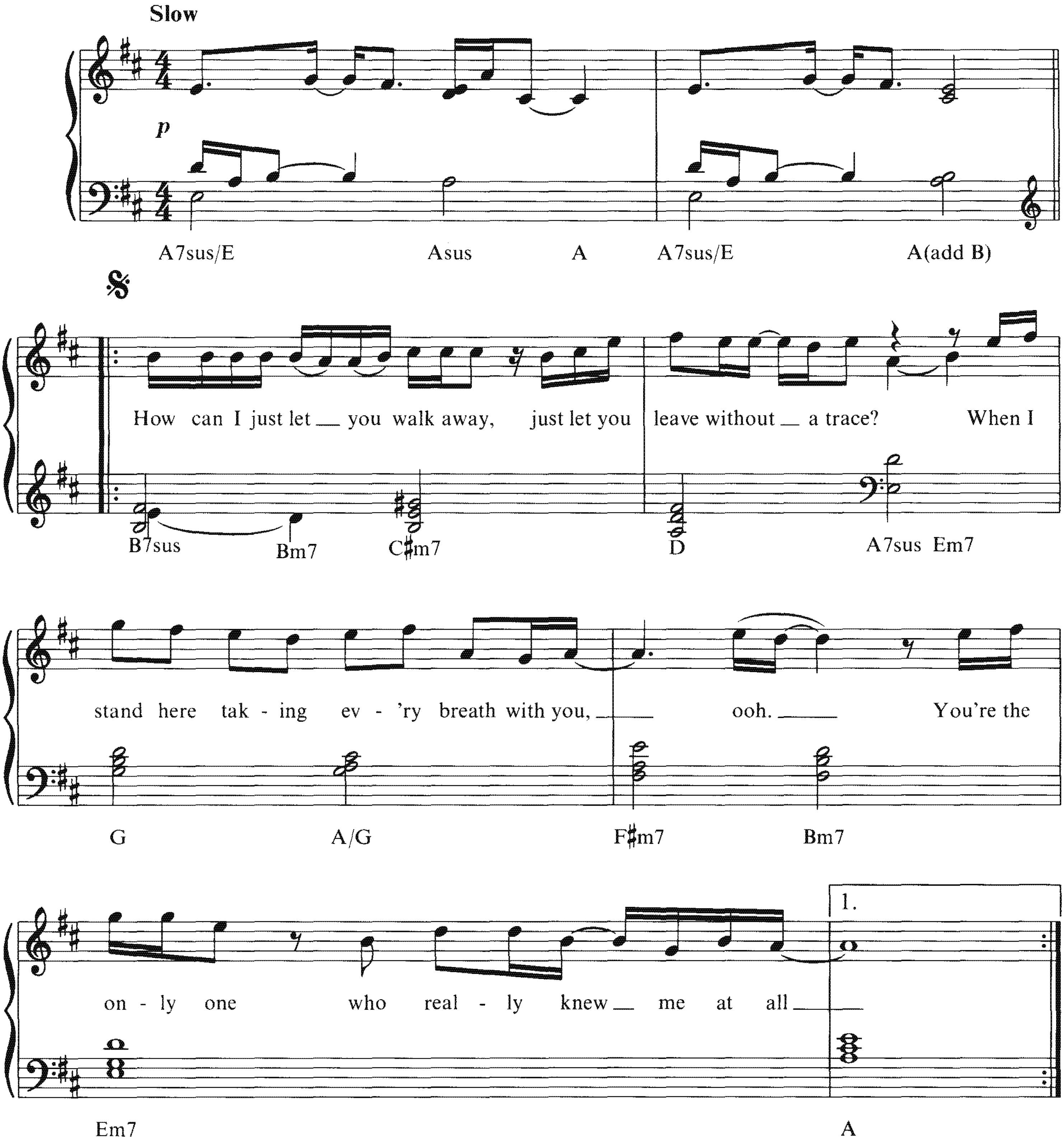

lax, re-lieve the ten-sion. No mat-ter what the pro-gress, or what may yet be proved, the
Gm D B♭7 Fm B♭7 E♭ Gm Cm
sim-ple facts of life are such they can-not be re-moved. You must re-mem-ber this, a
Fm Fm♭5 B♭ Fm B♭7
kiss is still a kiss, a sigh is just a sigh. The fun-da-men-tal things ap-
Gm7♭5 B♭7 E♭ E♭m6 E♭6 Cm Gm F7
ply, as time goes by. And when two lov-ers woo, they
Fm7 B♭7 Fm7 B♭7 E♭maj7 Fm B♭7
3
still say 'I love you,' on that you can re-ly. No mat-ter what the fu-ture
Gm7♭5 B♭7 E♭ E♭m6 E♭6 Cm Gm F7


brings, as time goes by.
Fm7 Bb7 Fm7 Bb7 Eb Ab G7 Eb Eb7
Moon-light and love-songs
Ab
ne-ver out of date,
C7
hearts full of pas-sion,
Fm7
jea-lou-sy and hate.
F#o
Wo-man needs man and
Cm F#o
man must have his mate, that
F7
no-one can de-ny. It's
Bb9 Eo Bb7
still the same old sto-ry, a
Fm Bb7
fight for love and glo-ry, a
Gm7b5 Bb7
case of do or die! The
Eb Ebm6 Eb6 Cm Gm
world will al-ways wel-come
F7
lo-vers, as
Gm7 Eb Gm Eo
time goes
Fm7 Bb7
1.
by. You
Eb
2.
by.
Eb

Against All Odds
(Take A Look At Me Now)

Words & Music by Phil Collins


Slow
p
A7sus/E
Asus
A
A7sus/E
A(add B)
How can I just let _ you walk away, just let you leave without _ a trace? When I
B7sus
Bm7
C♯m7
D
A7sus
Em7
stand here tak - ing ev - 'ry breath with you, _ ooh. _ You're the
G
A/G
F♯m7
Bm7
on - ly one who real - ly knew _ me at all _
1.
Em7
A

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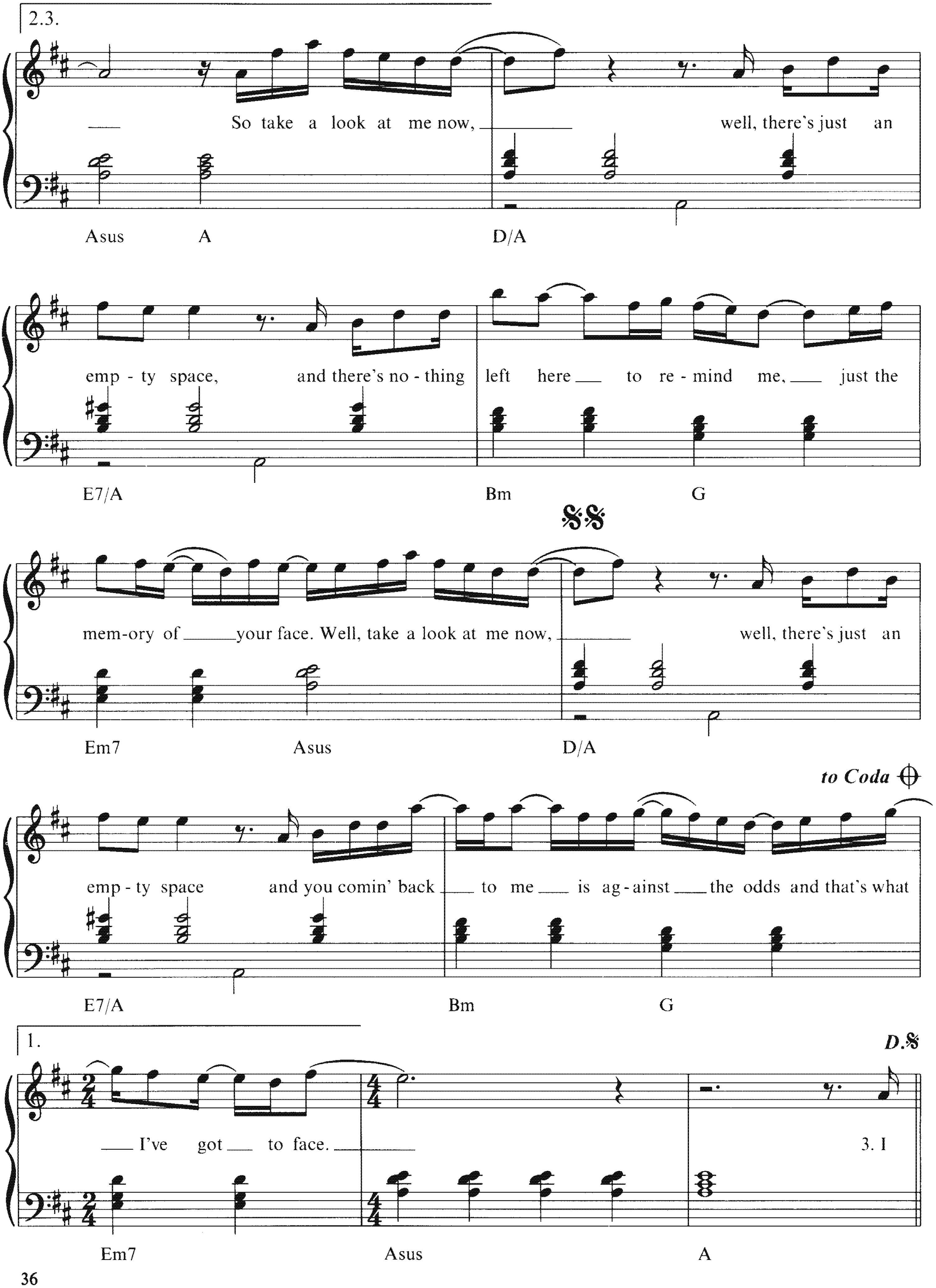
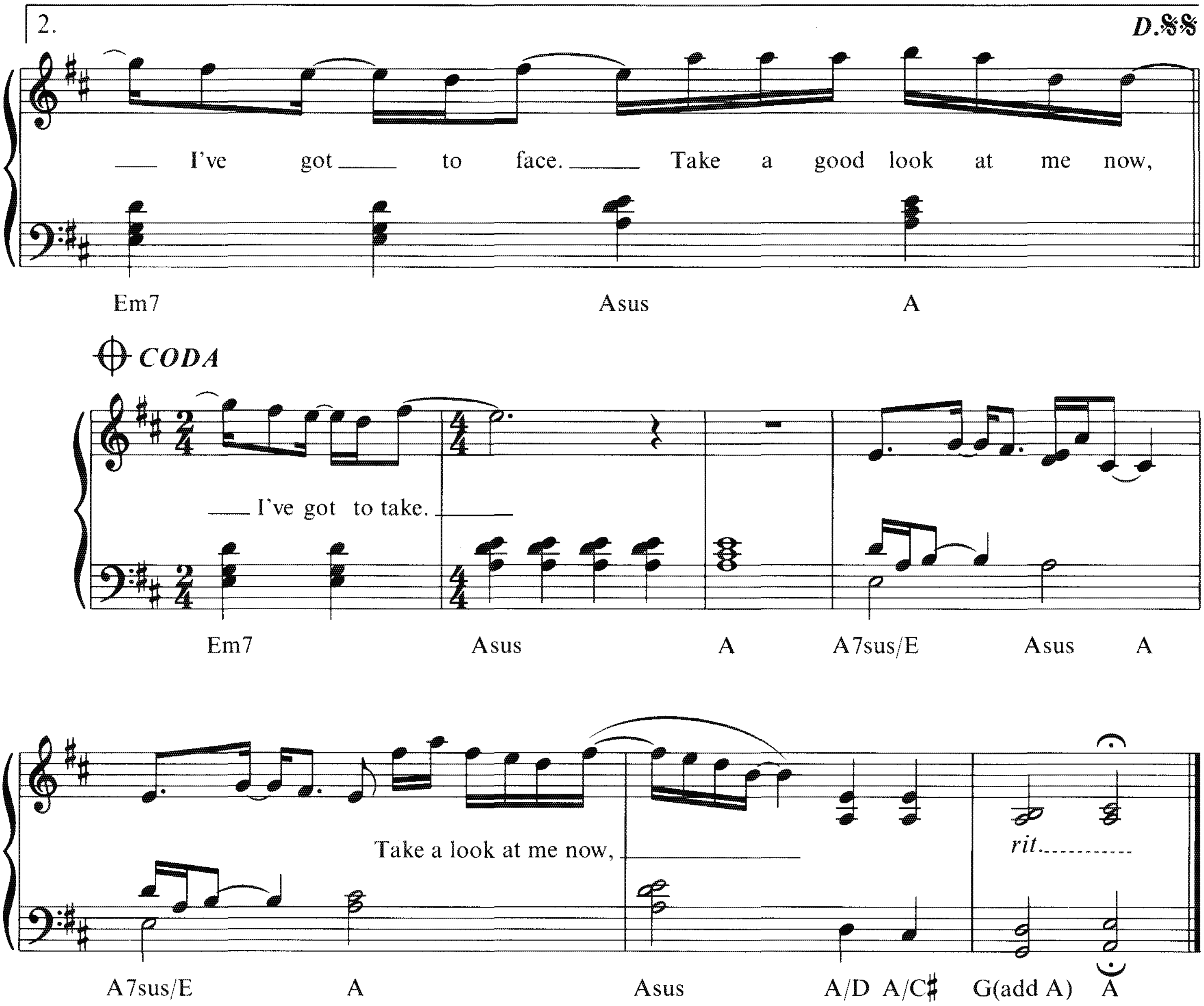

2.3.
So take a look at me now, well, there's just an
Asus A D/A
emp - ty space, and there's no - thing left here to re - mind me, just the
E7/A Bm G
𝄋𝄋
mem-ory of your face. Well, take a look at me now, well, there's just an
Em7 Asus D/A
to Coda ⊕
emp - ty space and you comin' back to me is ag - ainst the odds and that's what
E7/A Bm G
1.
D.𝄋
I've got to face. 3. I
Em7 Asus A

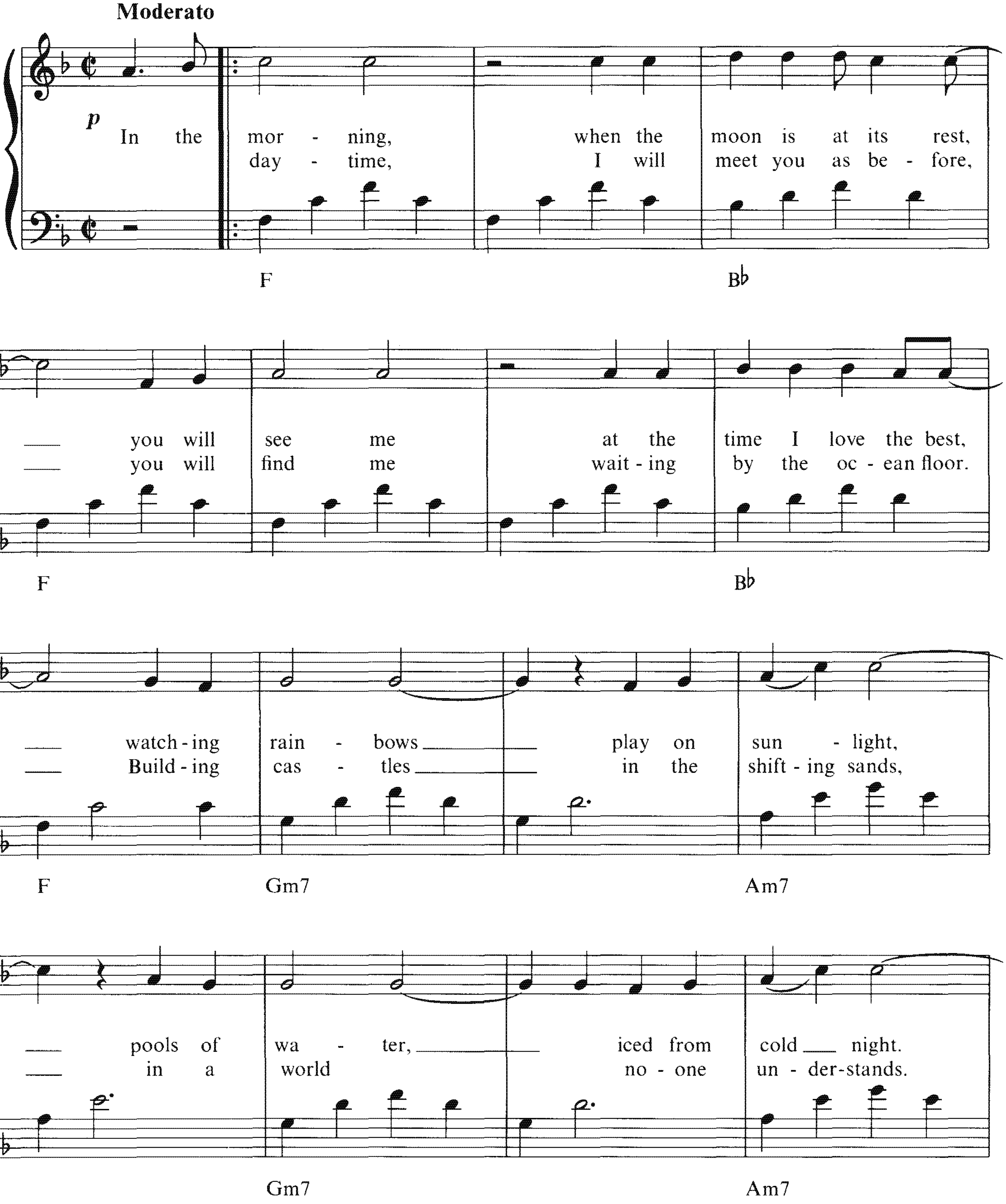

2.
D.𝄋𝄋
I've got to face. Take a good look at me now,
Em7
Asus
A
CODA
I've got to take.
Em7
Asus
A
A7sus/E
Asus
A
Take a look at me now,
rit.
A7sus/E
A
Asus
A/D
A/C♯
G(add A)
A

2. How can you just walk away from me,
When all I can do is watch you leave?
'Cause we shared the laughter and the pain,
And even shared the tears.
You're the only one who really knew me at all.
Chorus:

3. I wish I could just make you turn around,
Turn around and see me cry.
There's so much I need to say to you,
So many reasons why.
You're the only one who really knew me at all.
Chorus:

Morning Of My Life
(In The Morning)

Words & Music by Barry Alan Gibb


Moderato
p
In the mor - ning, when the moon is at its rest,
day - time, I will meet you as be - fore,
you will see me at the time I love the best,
you will find me wait - ing by the oc - ean floor.
watch - ing rain - bows play on sun - light,
Build - ing cas - tles in the shift - ing sands,
pools of wa - ter, iced from cold night.
in a world no - one un - der-stands.
F
B♭
F
B♭
F
Gm7
Am7
Gm7
Am7

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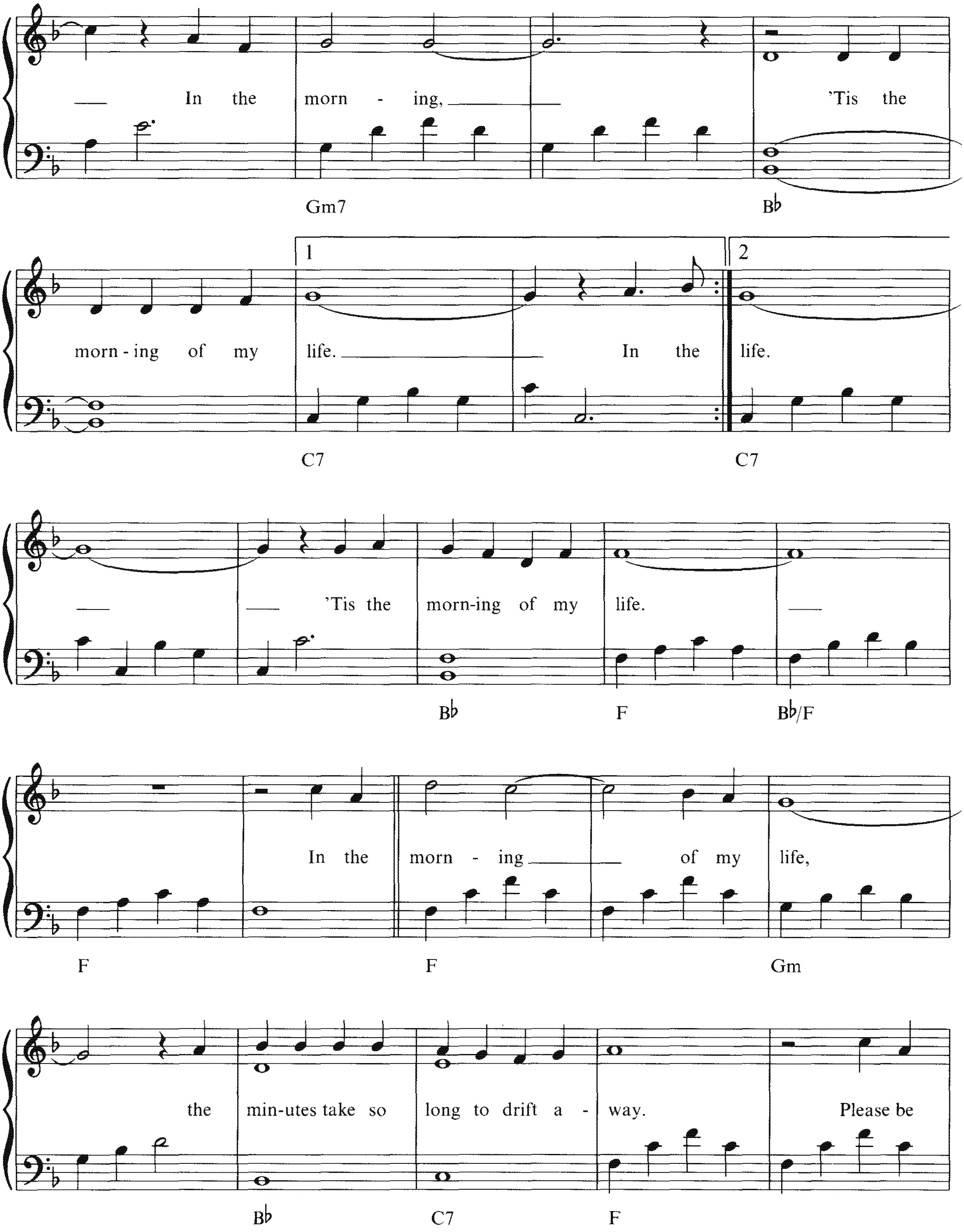
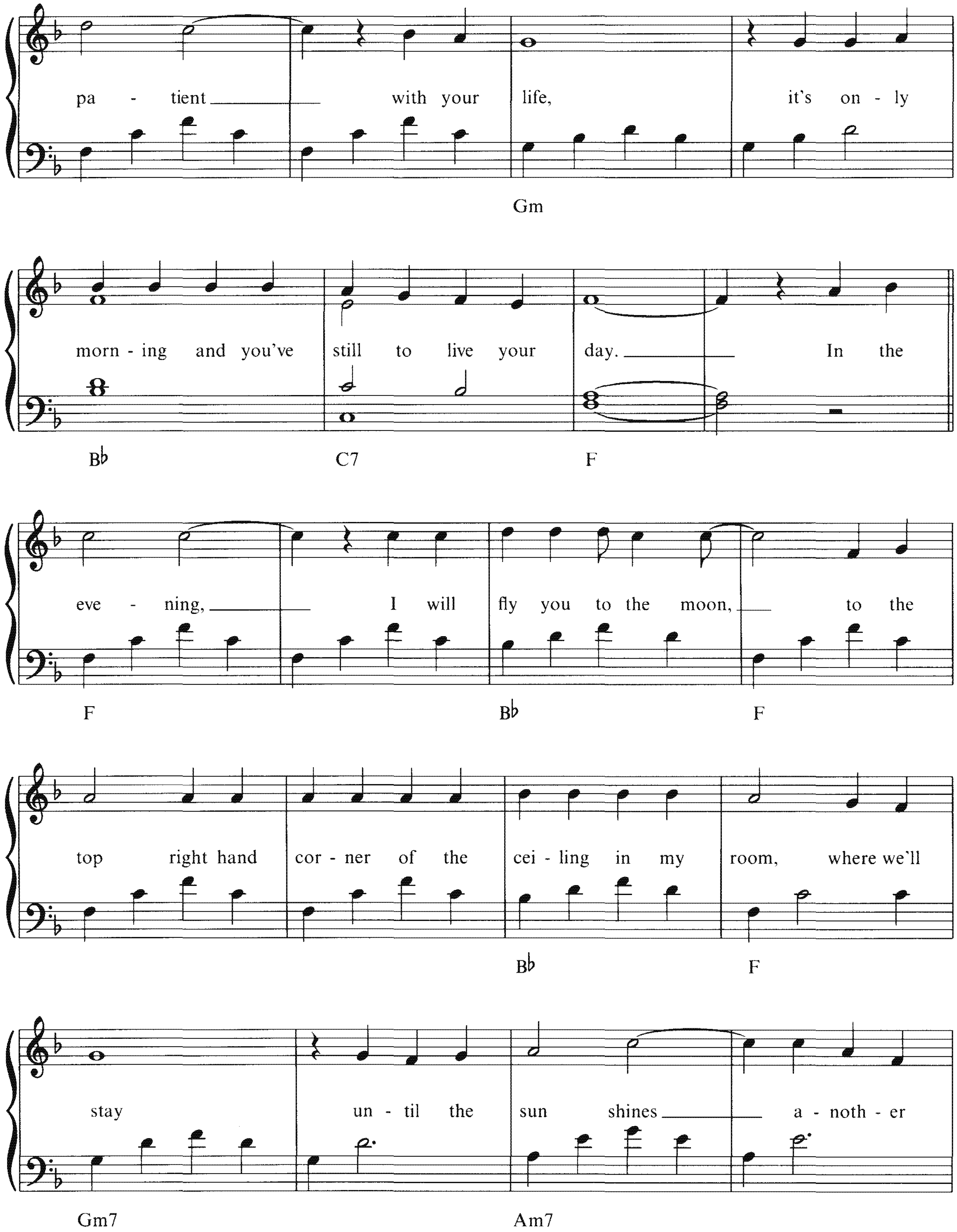
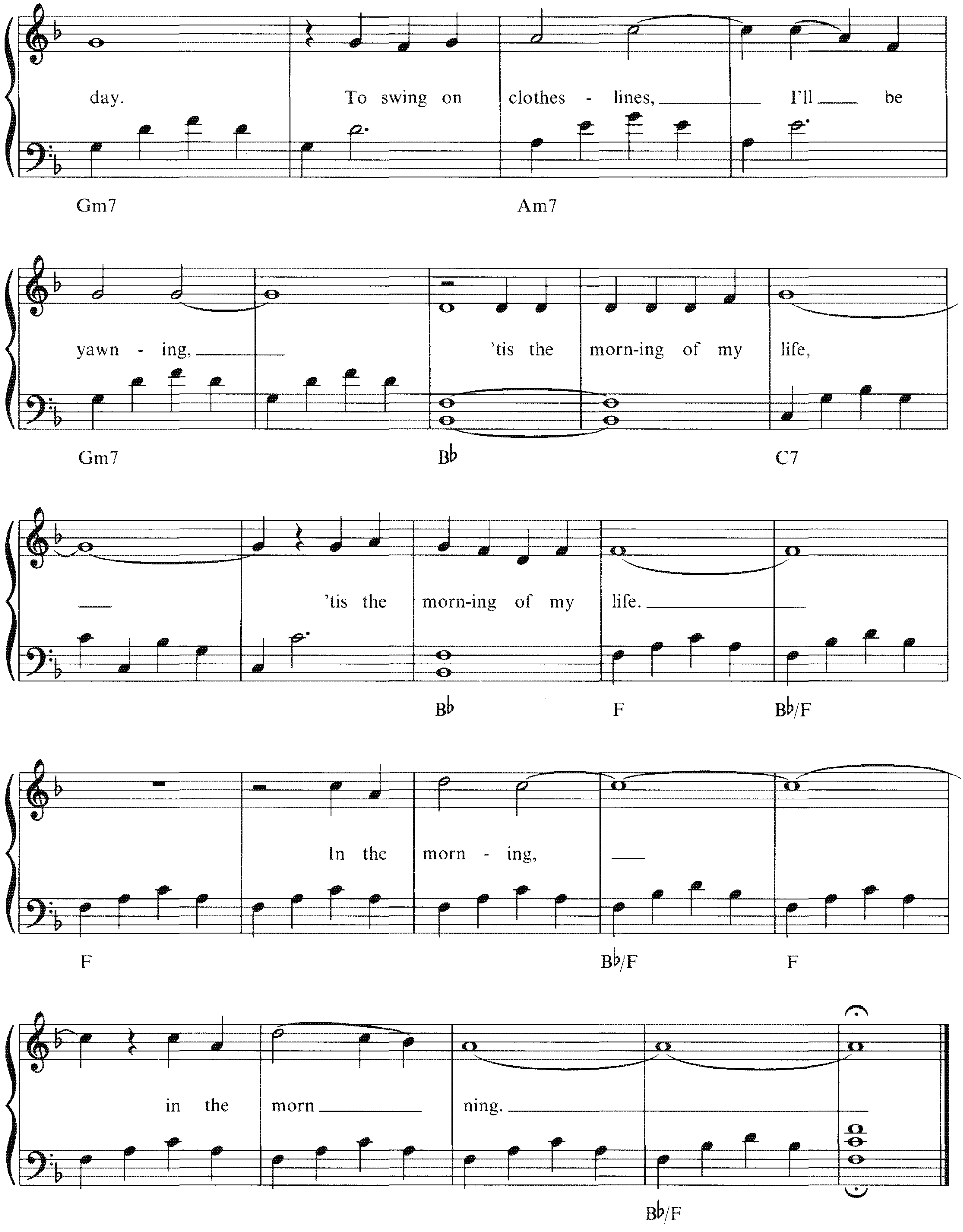
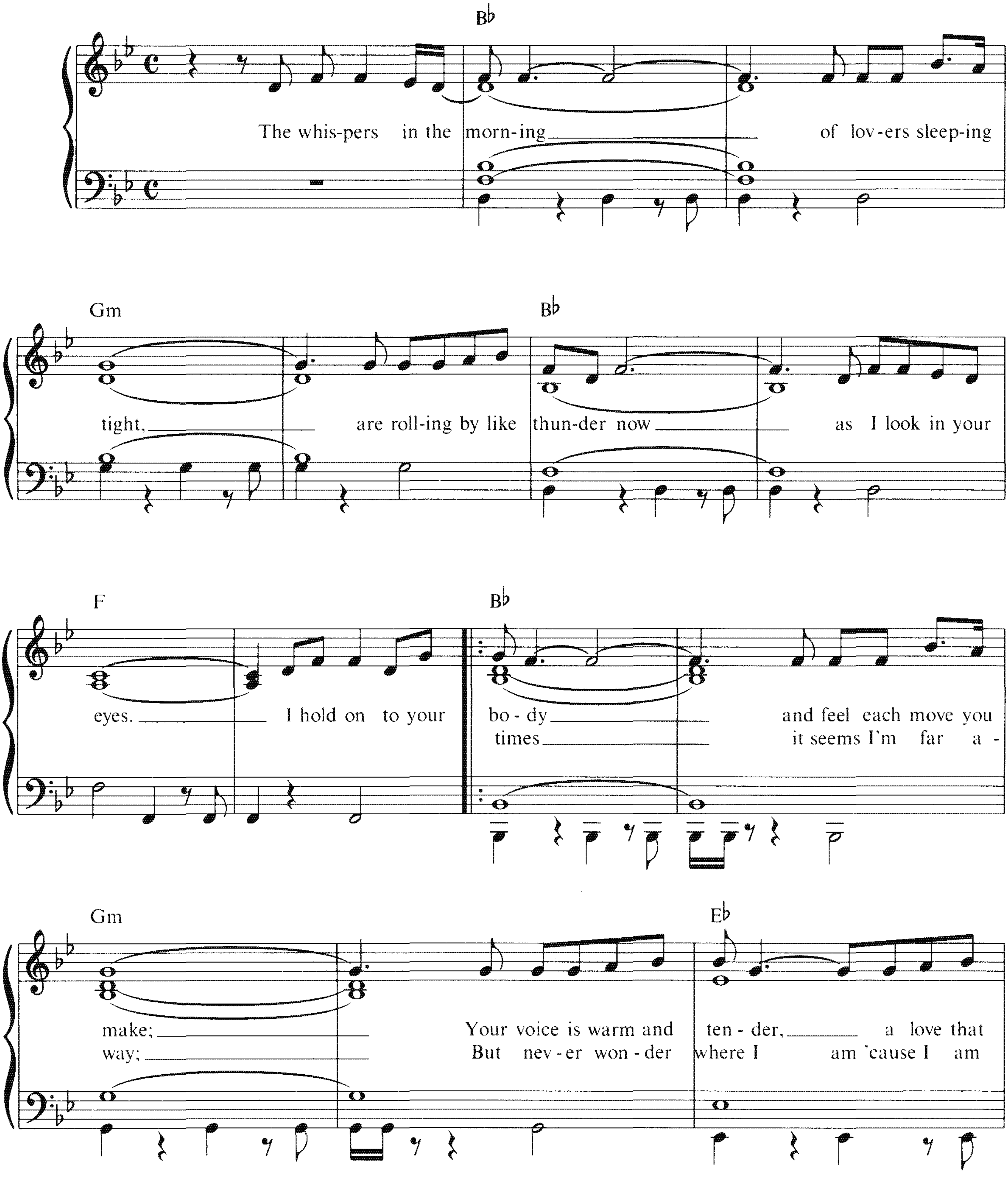

In the morn - ing,
'Tis the morn - ing of my life.
In the life.
'Tis the morn-ing of my life.
In the morn - ing of my life,
the min-utes take so long to drift a - way.
Please be
Gm7
B♭
C7
C7
B♭
F
B♭/F
F
F
Gm
B♭
C7
F
1
2


pa - tient ___ with your life, it's on - ly
Gm
morn - ing and you've still to live your day. ___ In the
B♭
C7
F
eve - ning, ___ I will fly you to the moon, ___ to the
F
B♭
F
top right hand cor - ner of the cei - ling in my room, where we'll
B♭
F
stay un - til the sun shines ___ a - noth - er
Gm7
Am7


day. To swing on clothes - lines, I'll be
Gm7
Am7
yawn - ing, 'tis the morn-ing of my life,
Gm7
B♭
C7
'tis the morn-ing of my life.
B♭
F
B♭/F
In the morn - ing,
F
B♭/F
F
in the morn ning.
B♭/F

The Power Of Love

Words & Music by C. deRouge, G. Mende,
J. Rush & S. Applegate


B♭
The whis-pers in the morn-ing of lov-ers sleep-ing
Gm
tight, are roll-ing by like
B♭
thun-der now as I look in your
F
eyes. I hold on to your
B♭
bo - dy and feel each move you
times it seems I'm far a -
Gm
make; Your voice is warm and
way; But nev-er won-der
E♭
ten - der, a love that
where I am 'cause I am

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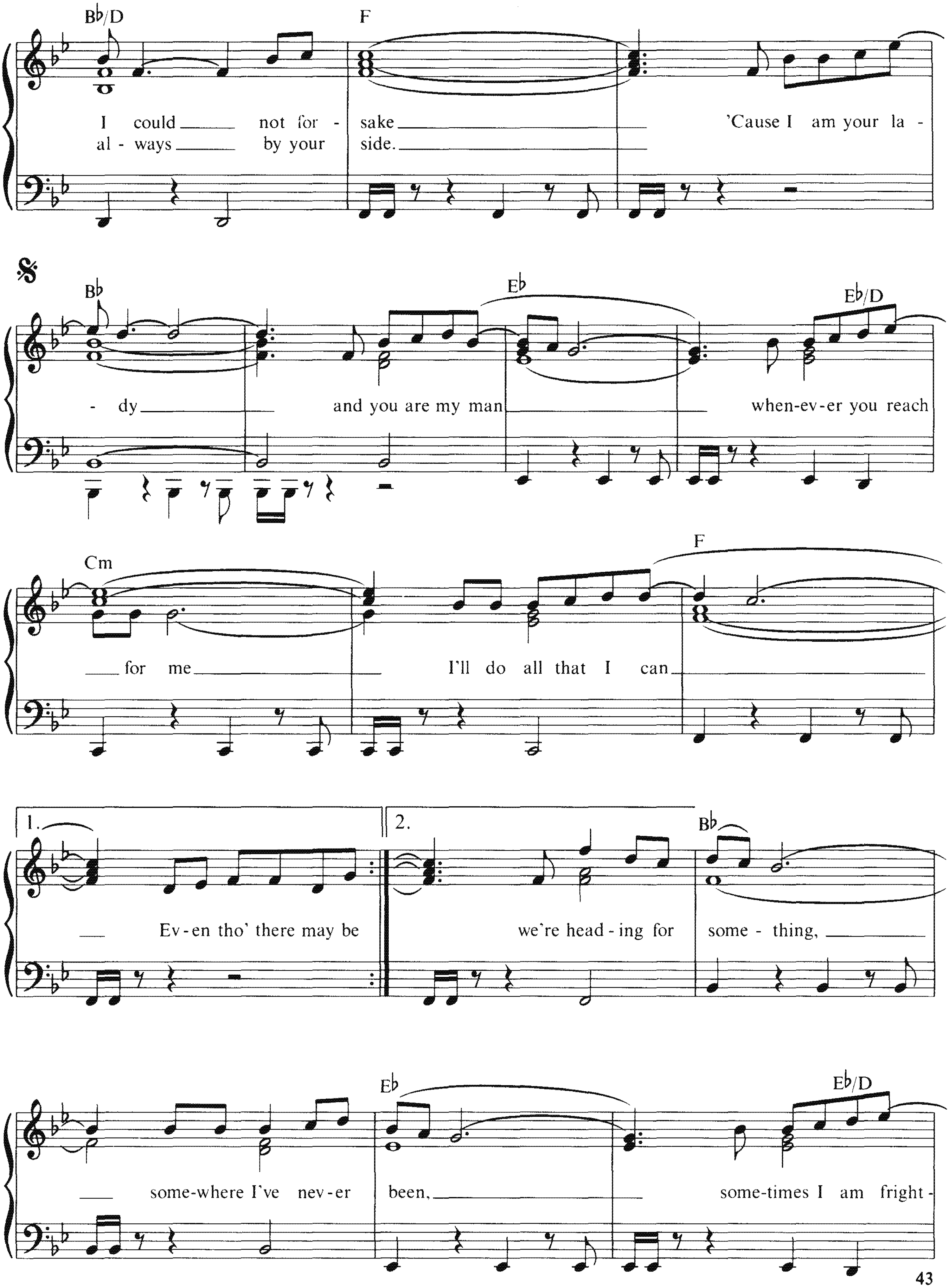
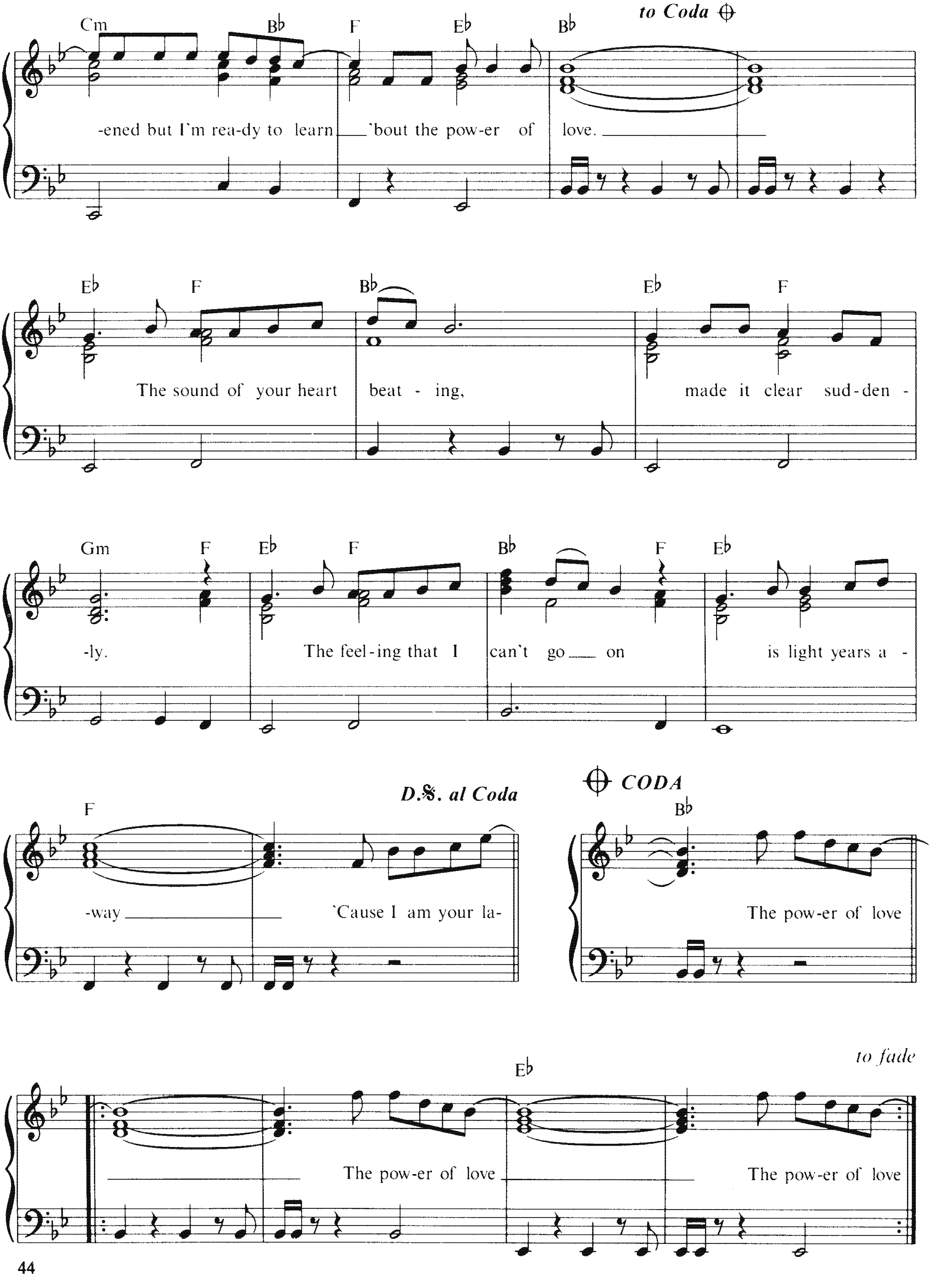
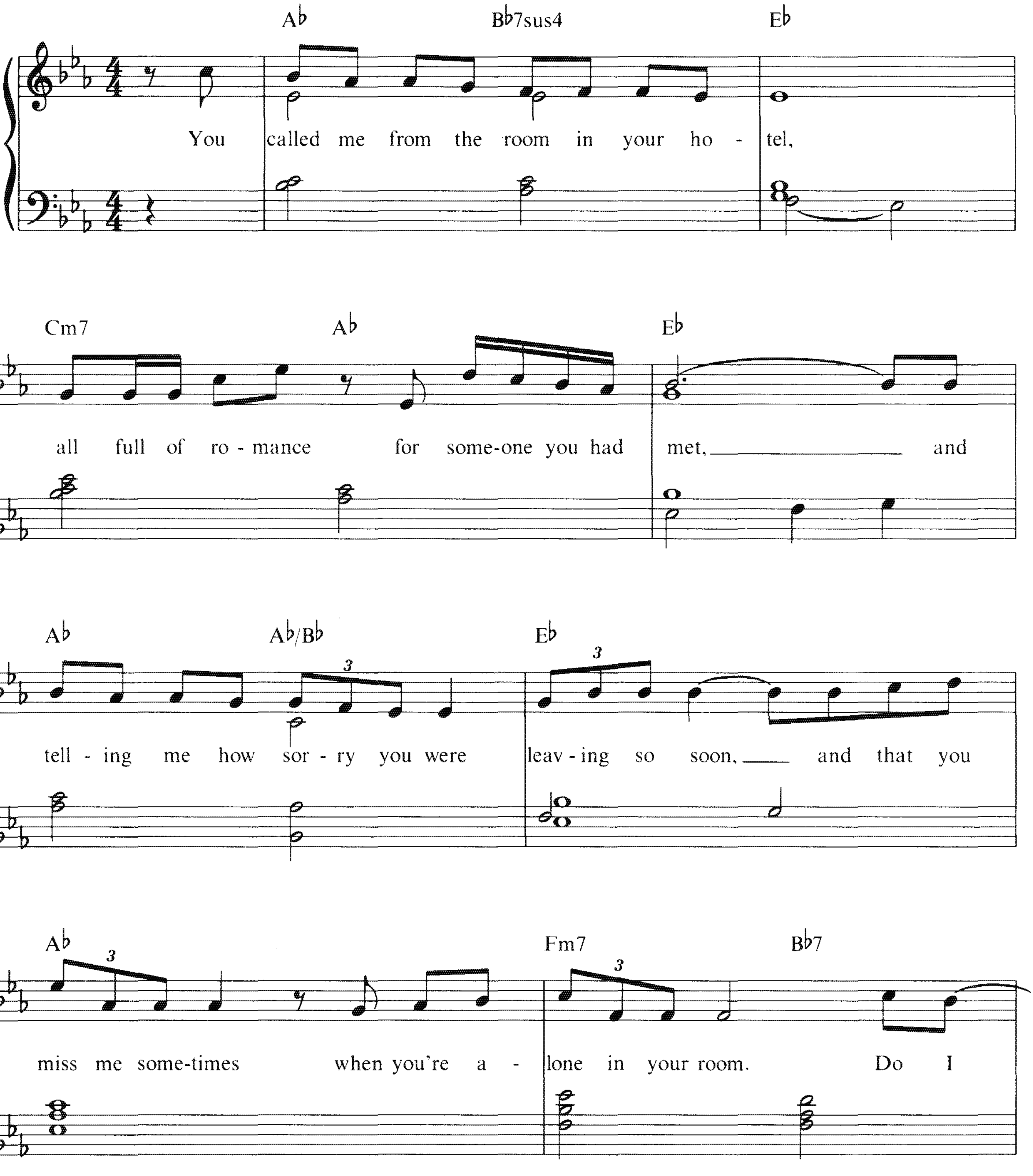

B♭/D
F
I could not for - sake 'Cause I am your la -
al - ways by your side.
𝄋
B♭
E♭
E♭/D
- dy and you are my man when-ev-er you reach
Cm
F
for me I'll do all that I can
1.
2.
B♭
Ev-en tho' there may be
we're head - ing for some - thing,
E♭
E♭/D
some-where I've nev-er been, some-times I am fright -


to Coda ⊕
Cm
B♭
F
E♭
B♭
-ened but I'm rea-dy to learn 'bout the pow-er of love.
E♭
F
B♭
E♭
F
The sound of your heart beat - ing, made it clear sud-den -
Gm
F
E♭
F
B♭
F
E♭
-ly. The feel-ing that I can't go on is light years a -
D.𝄋. al Coda
F
-way 'Cause I am your la-
⊕ CODA
B♭
The pow-er of love
to fade
E♭
The pow-er of love The pow-er of love

Separate Lives

Words & Music by Stephen Bishop


A♭ B♭7sus4 E♭
You called me from the room in your ho - tel,
Cm7 A♭ E♭
all full of ro - mance for some-one you had met, and
A♭ A♭/B♭ E♭
tell - ing me how sor - ry you were leav - ing so soon, and that you
3
A♭ Fm7 B♭7
miss me some-times when you're a - lone in your room. Do I
3

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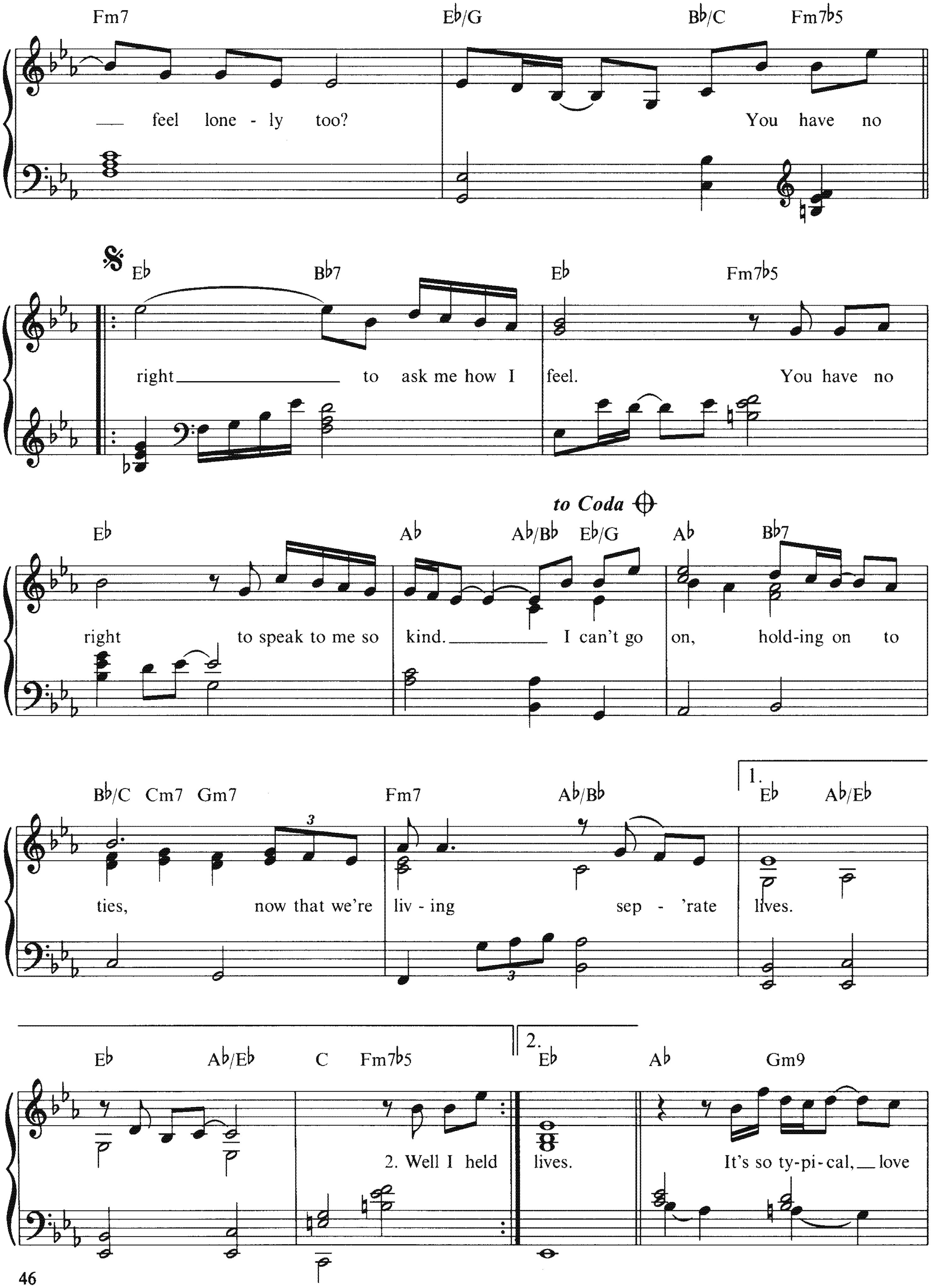
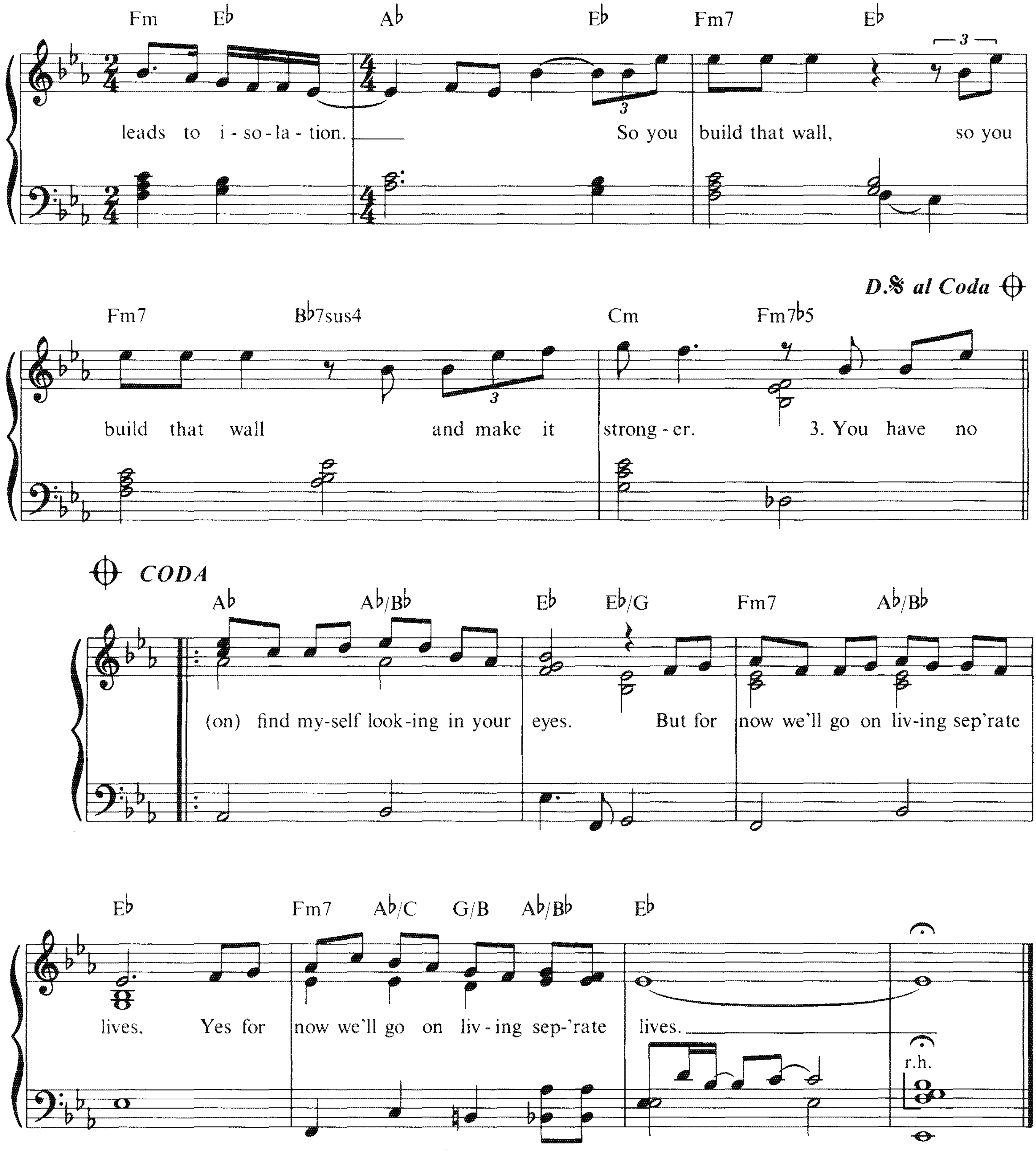

Fm7
Eb/G
Bb/C
Fm7b5
— feel lone - ly too?
You have no
Eb
Bb7
Eb
Fm7b5
right ___ to ask me how I
feel.
You have no
to Coda
Eb
Ab
Ab/Bb
Eb/G
Ab
Bb7
right to speak to me so
kind. ___ I can't go
on, hold-ing on to
Bb/C
Cm7
Gm7
Fm7
Ab/Bb
1.
Eb
Ab/Eb
3
ties, now that we're
liv - ing sep - 'rate
lives.
Eb
Ab/Eb
C
Fm7b5
2.
Eb
Ab
Gm9
2. Well I held
lives.
It's so ty-pi-cal, __ love


Fm Eb Ab Eb Fm7 Eb
3
leads to i-so-la-tion. So you build that wall, so you
D.% al Coda
Fm7 Bb7sus4 Cm Fm7b5
build that wall and make it strong-er. 3. You have no
CODA
Ab Ab/Bb Eb Eb/G Fm7 Ab/Bb
(on) find my-self look-ing in your eyes. But for now we'll go on liv-ing sep'rate
Eb Fm7 Ab/C G/B Ab/Bb Eb
lives. Yes for now we'll go on liv-ing sep-'rate lives.
r.h.

Chorus 2: Well, I held on to let you go.
And if you lost your love for me,
you never let it show.
There was no way to compromise.
So now we're living separate lives.

Chorus 3: You have no right to ask me how I feel.
You have no right to speak to me so kind.
Someday I might find myself looking in your eyes.
But for now, we'll go on living separate lives.
Yes, for now we'll go on living separate lives.

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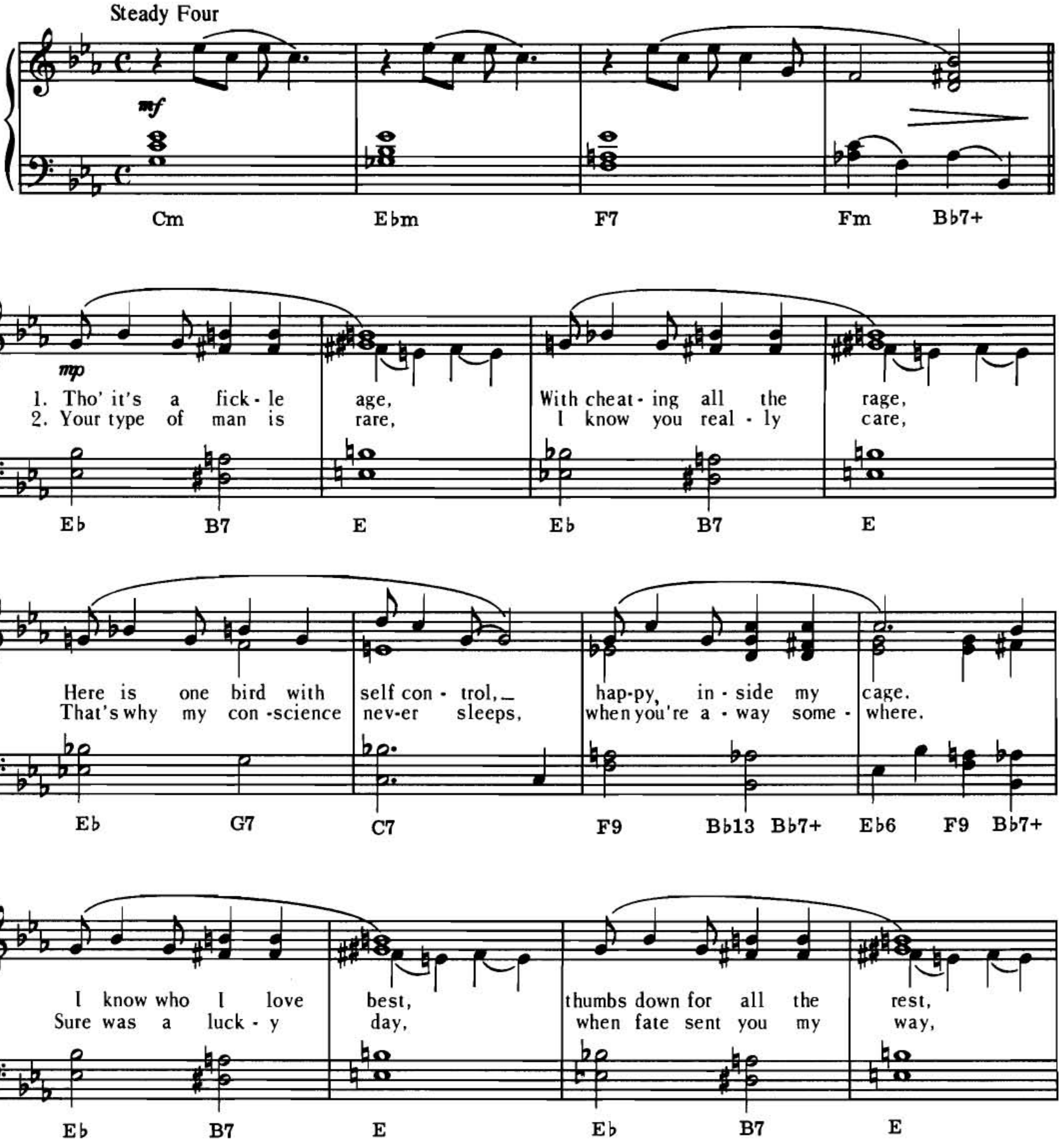
Aint Misbehavin

Words by Andy Razaf
Music by Thomas Waller & Harry Brooks


Steady Four
mf
Cm
Ebm
F7
Fm
Bb7+
mp
1. Tho' it's a fick-le age, With cheat-ing all the rage,
2. Your type of man is rare, I know you real-ly care,
Eb
B7
E
Eb
B7
E
Here is one bird with self con-trol, hap-py, in-side my cage.
That's why my con-science nev-er sleeps, when you're a-way some-where.
Eb
G7
C7
F9
Bb13
Bb7+
Eb6
F9
Bb7+
I know who I love best, thumbs down for all the rest,
Sure was a luck-y day, when fate sent you my way,
Eb
B7
E
Eb
B7
E

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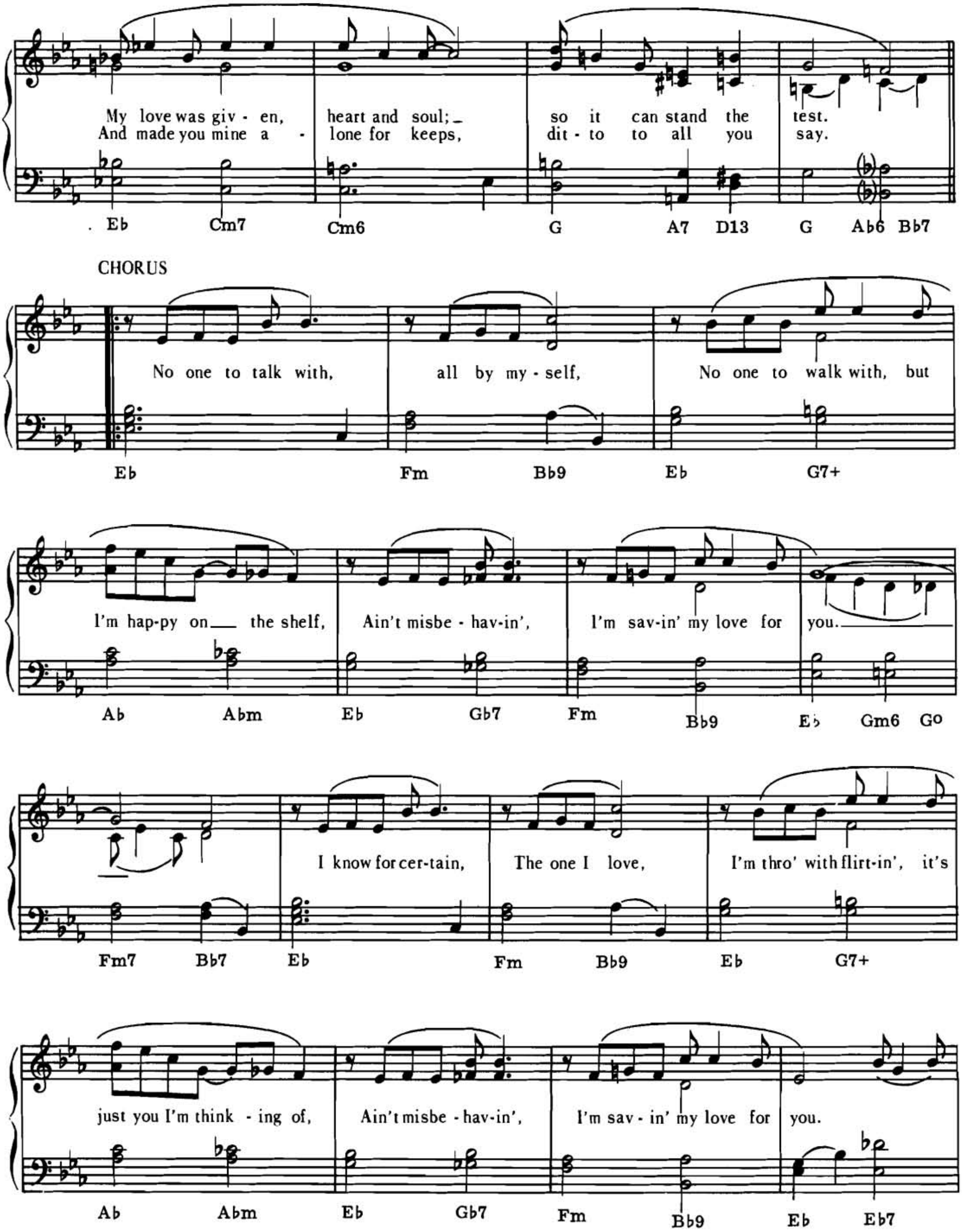
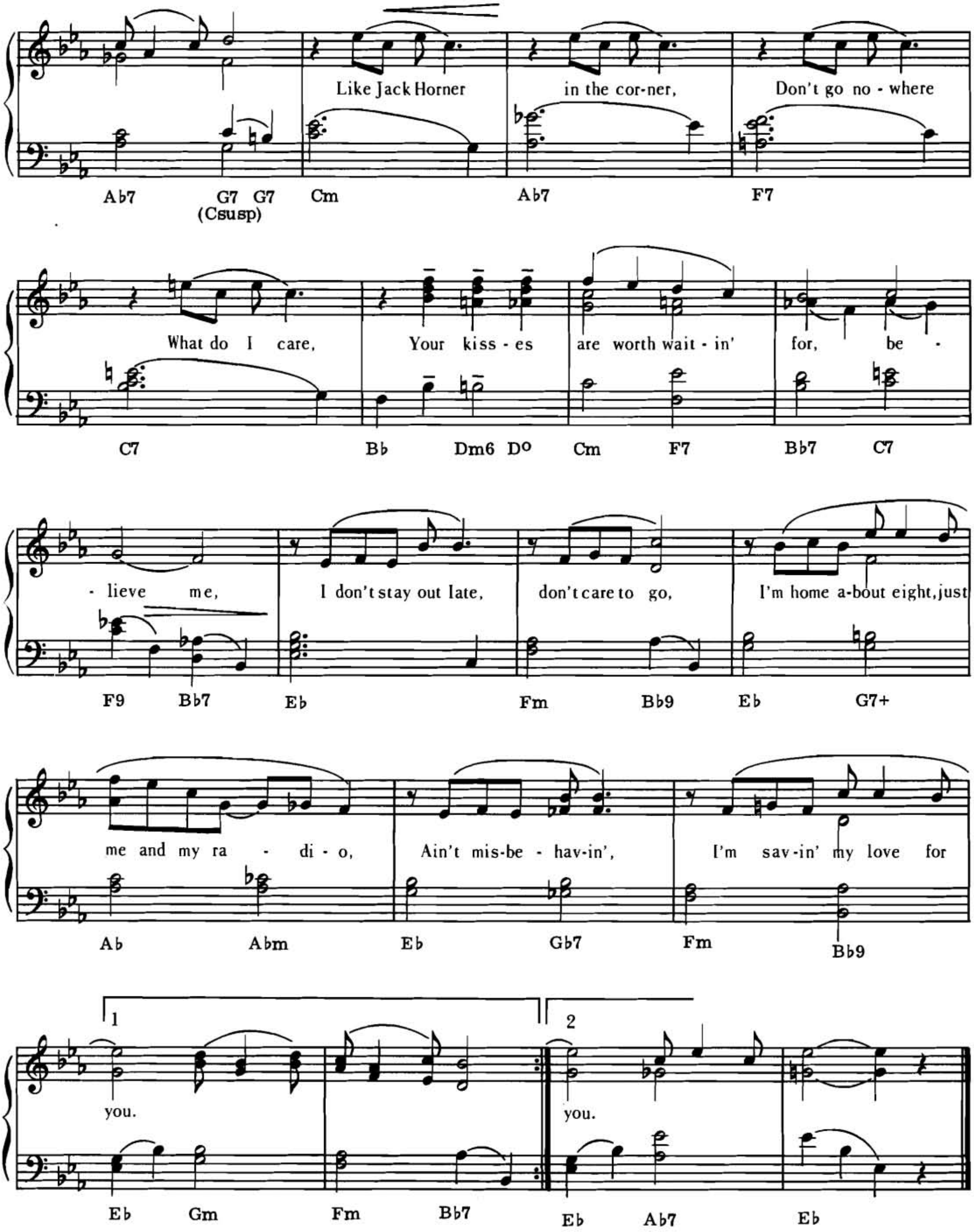
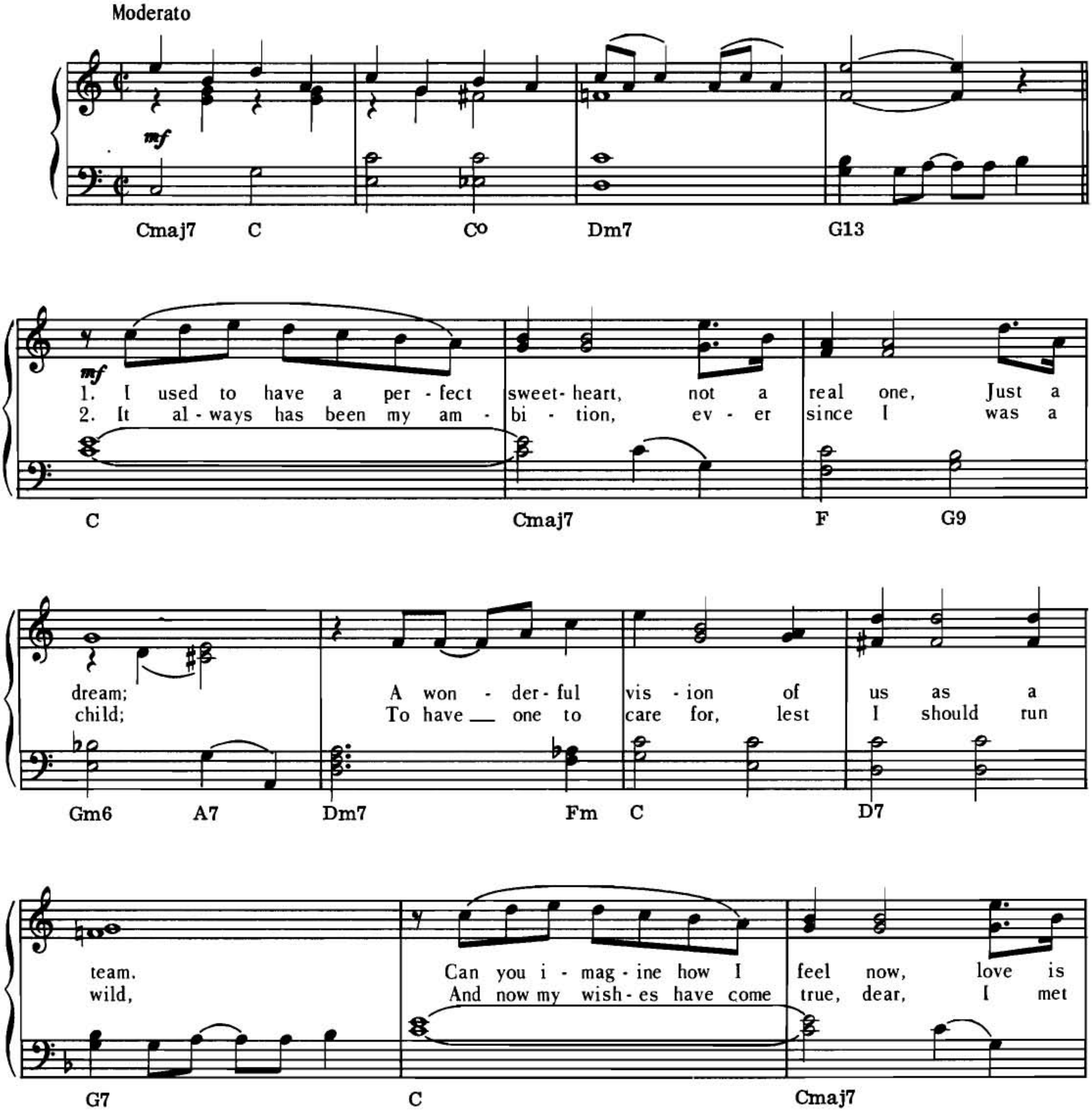

My love was giv - en, heart and soul; so it can stand the test.
And made you mine a - lone for keeps, dit - to to all you say.
Eb Cm7 Cm6 G A7 D13 G Ab6 Bb7
CHORUS
No one to talk with, all by my - self, No one to walk with, but
Eb Fm Bb9 Eb G7+
I'm hap-py on the shelf, Ain't misbe - hav-in', I'm sav-in' my love for you.
Ab Abm Eb Gb7 Fm Bb9 Eb Gm6 Go
I know for cer-tain, The one I love, I'm thro' with flirt-in', it's
Fm7 Bb7 Eb Fm Bb9 Eb G7+
just you I'm think - ing of, Ain't misbe - hav-in', I'm sav - in' my love for you.
Ab Abm Eb Gb7 Fm Bb9 Eb Eb7


Like Jack Horner in the cor-ner, Don't go no - where
Ab7 G7 G7 (Csusp) Cm Ab7 F7
What do I care, Your kiss - es are worth wait - in' for, be -
C7 Bb Dm6 D° Cm F7 Bb7 C7
- lieve me, I don't stay out late, don't care to go, I'm home a-bout eight, just
F9 Bb7 Eb Fm Bb9 Eb G7+
me and my ra - di - o, Ain't mis-be - hav-in', I'm sav-in' my love for
Ab Abm Eb Gb7 Fm Bb9
1 you. 2 you.
Eb Gm Fm Bb7 Eb Ab7 Eb

Exactly Like You

Words by Dorothy Fields
Music by Jimmy McHugh


Moderato
mf
Cmaj7
C
C°
Dm7
G13
mf
1. I used to have a per - fect sweet- heart, not a real one, Just a dream;
2. It al - ways has been my am - bi - tion, ev - er since I was a child;
C
Cmaj7
F
G9
A won - der - ful vis - ion of us as a team.
To have one to care for, lest I should run wild,
Gm6
A7
Dm7
Fm
C
D7
Can you i - mag - ine how I feel now, love is
And now my wish - es have come true, dear, I met
G7
C
Cmaj7

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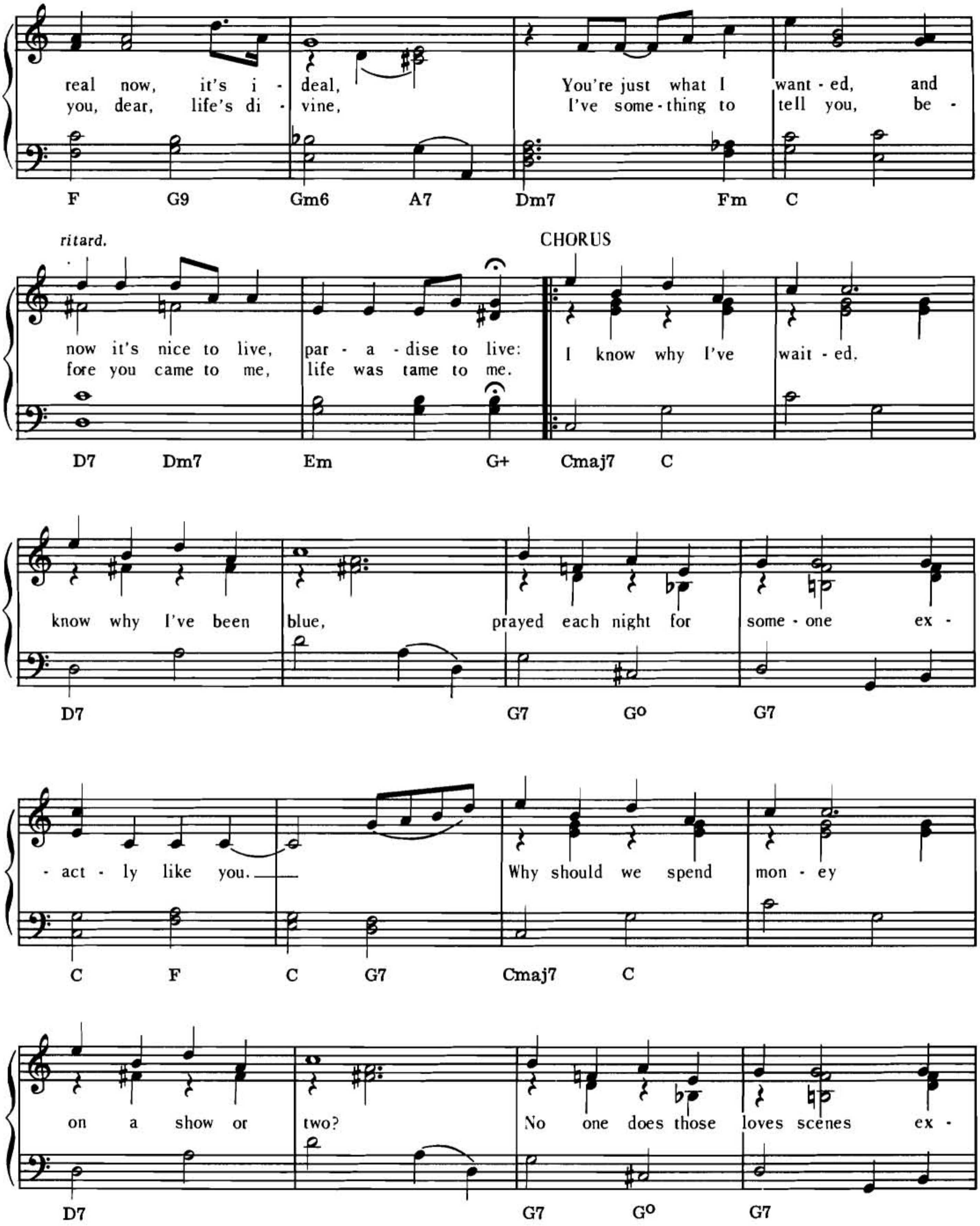
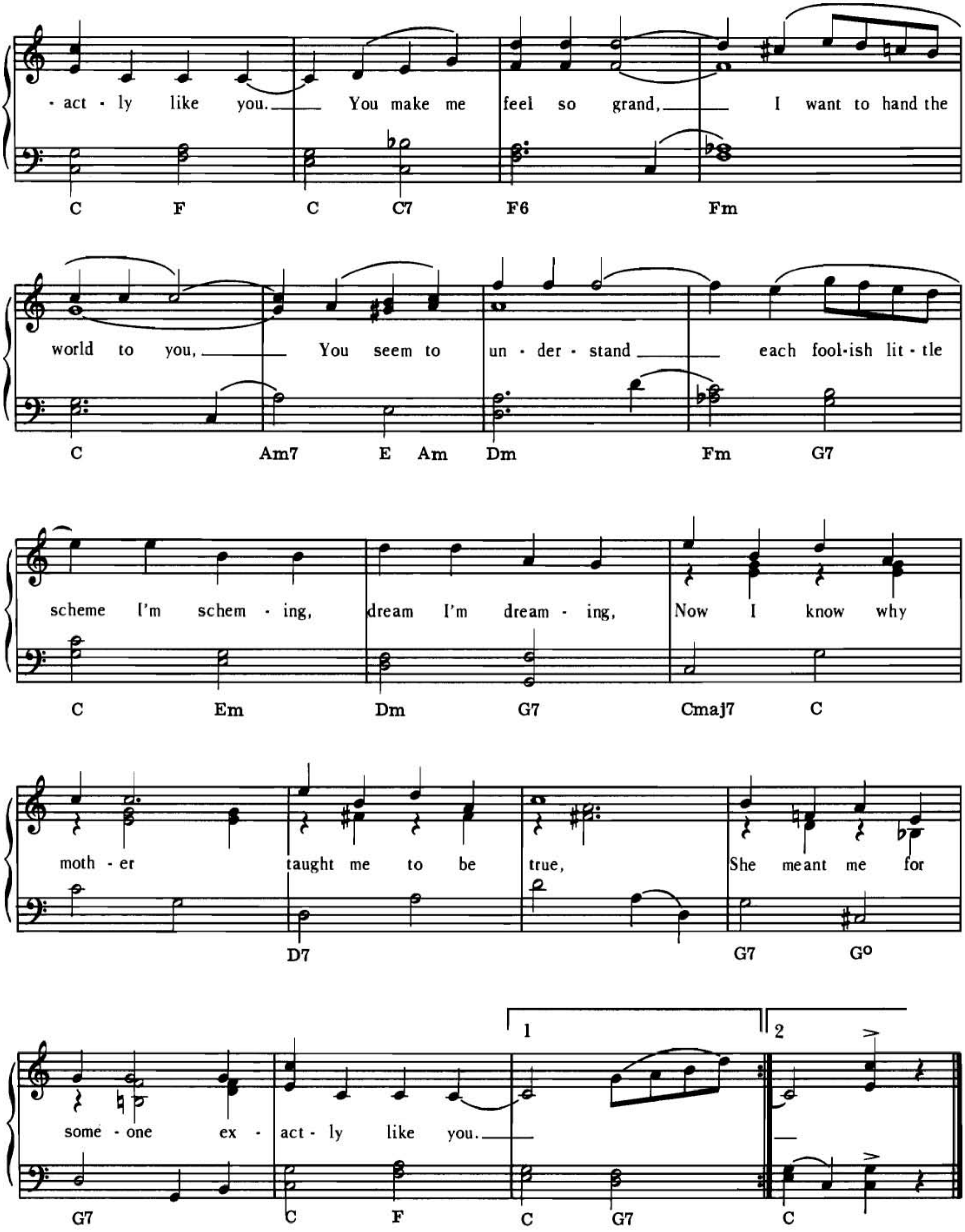
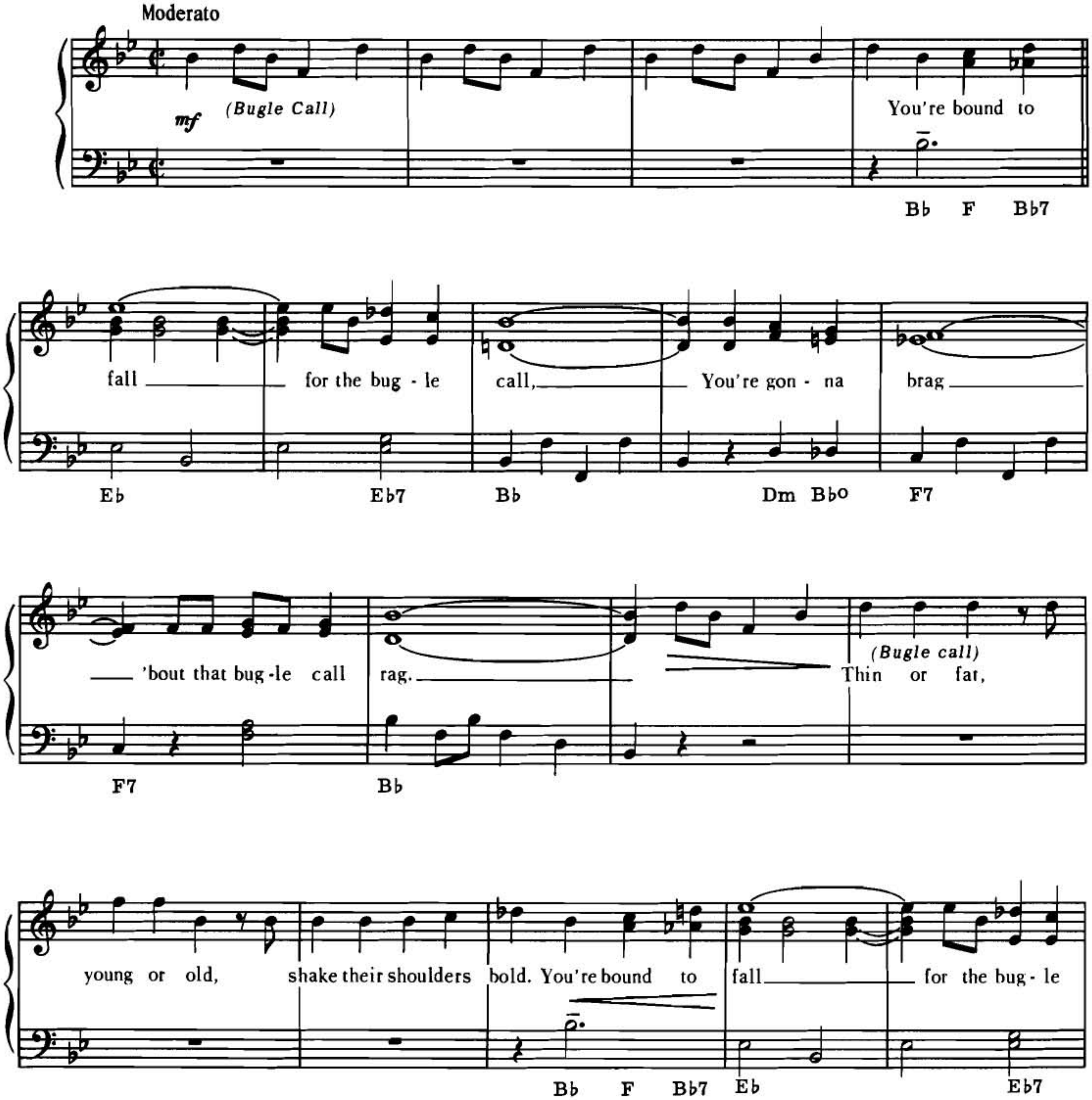

real now, it's i - deal, You're just what I want - ed, and
you, dear, life's di - vine, I've some - thing to tell you, be -
F G9 Gm6 A7 Dm7 Fm C
ritard.
CHORUS
now it's nice to live, par - a - dise to live:
fore you came to me, life was tame to me.
I know why I've wait - ed,
D7 Dm7 Em G+ Cmaj7 C
know why I've been blue, prayed each night for some - one ex -
D7 G7 G° G7
- act - ly like you.
Why should we spend mon - ey
C F C G7 Cmaj7 C
on a show or two? No one does those loves scenes ex -
D7 G7 G° G7


-act - ly like you. You make me feel so grand, I want to hand the
C F C C7 F6 Fm
world to you, You seem to un - der - stand each fool-ish lit - tle
C Am7 E Am Dm Fm G7
scheme I'm schem - ing, dream I'm dream - ing, Now I know why
C Em Dm G7 Cmaj7 C
moth - er taught me to be true, She meant me for
D7 G7 Go
some - one ex - act - ly like you.
G7 C F C G7 C
1
2

Bugle Call Rag

Words and Music by
Jack Pettis, Billy Meyers &
Elmer Schoebel


Moderato
mf
(Bugle Call)
You're bound to
Bb F Bb7
fall for the bug - le call, You're gon - na brag
Eb Eb7 Bb Dm Bbo F7
'bout that bug - le call rag.
(Bugle call)
Thin or fat,
F7 Bb
young or old, shake their shoulders bold. You're bound to fall for the bug - le
Bb F Bb7 Eb Eb7

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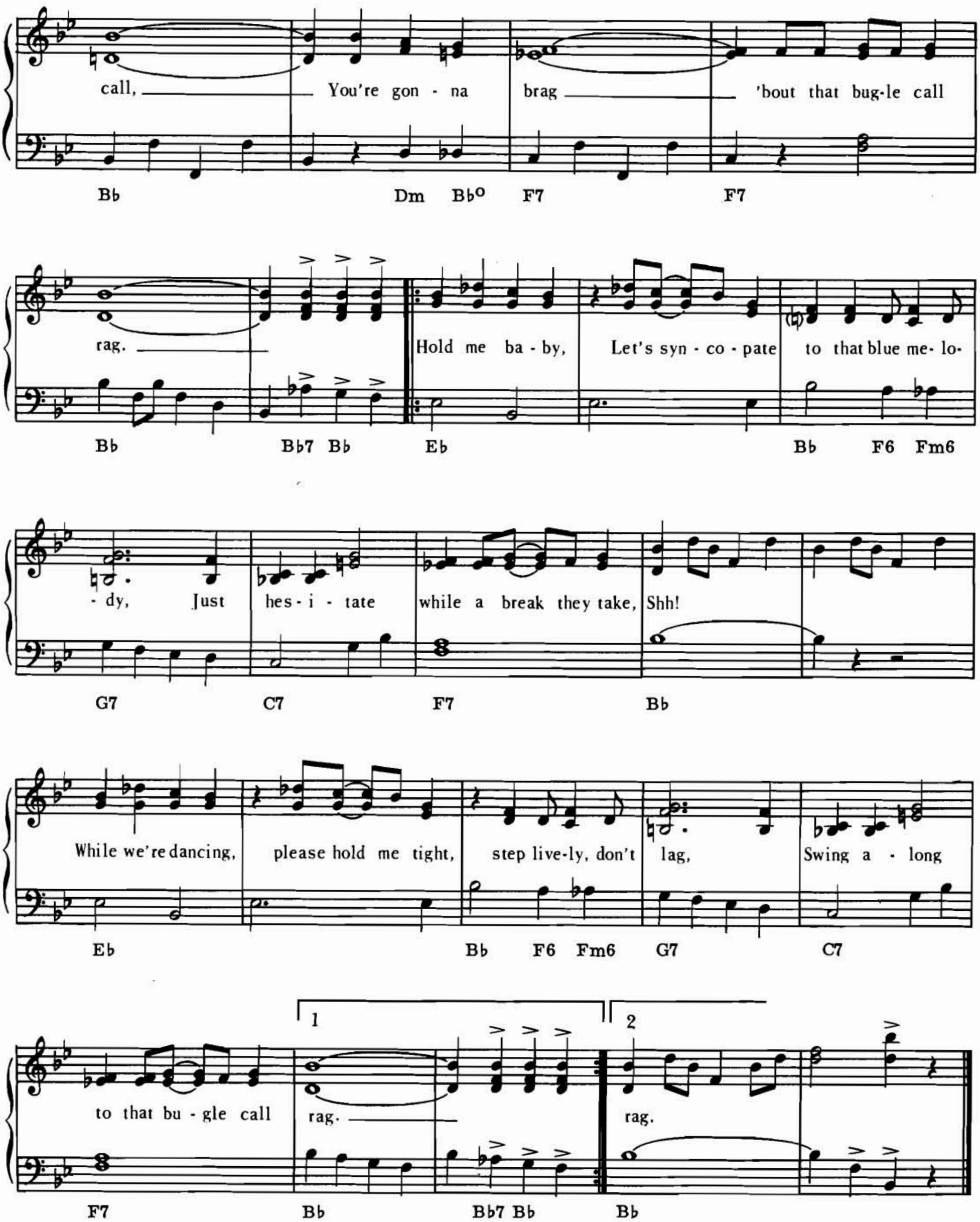
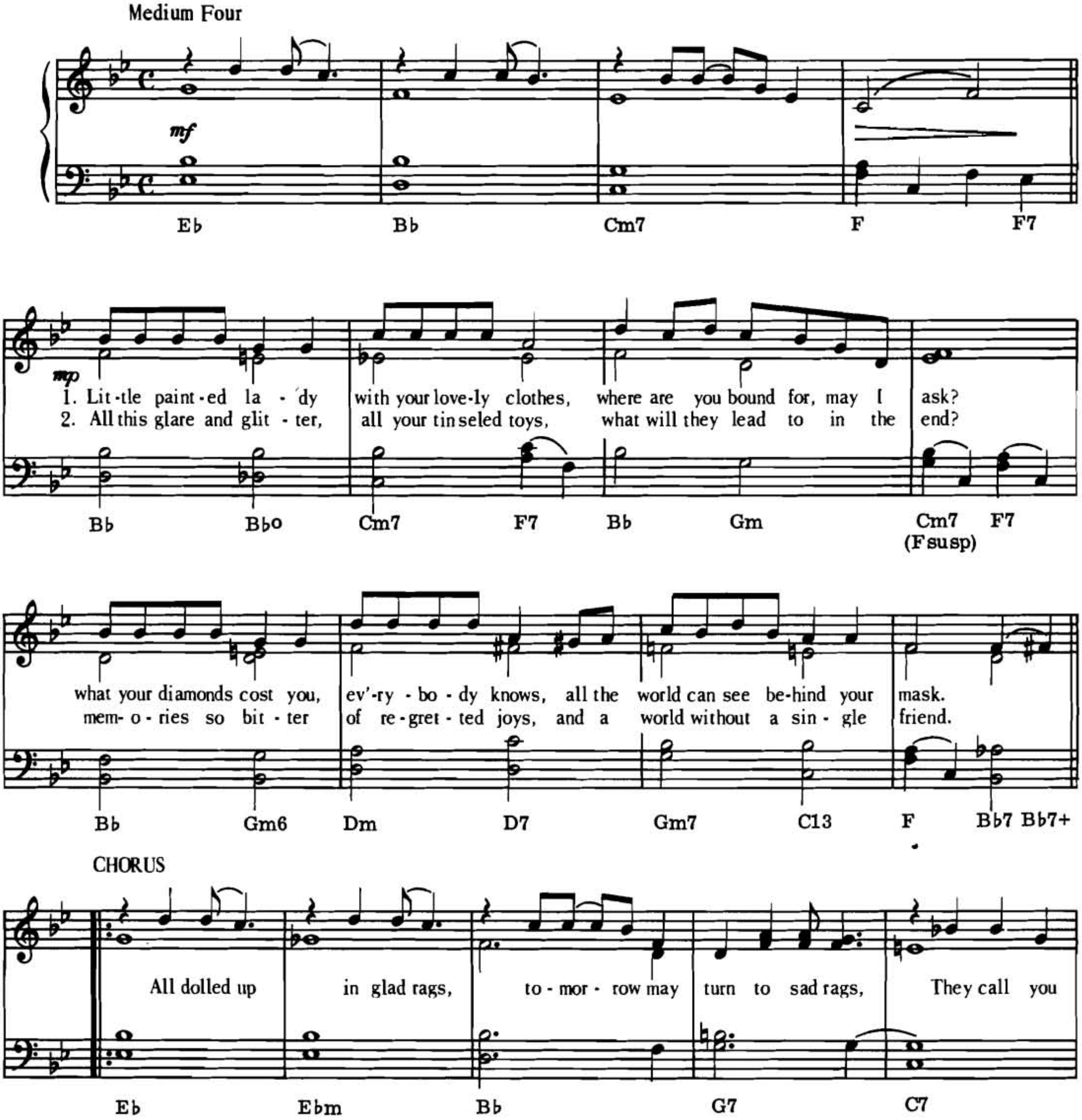

call, You're gon - na brag 'bout that bug-le call
Bb Dm Bb° F7 F7
rag. Hold me ba - by, Let's syn - co - pate to that blue me - lo-
Bb Bb7 Bb Eb Bb F6 Fm6
- dy, Just hes - i - tate while a break they take, Shh!
G7 C7 F7 Bb
While we're dancing, please hold me tight, step live-ly, don't lag, Swing a - long
Eb Bb F6 Fm6 G7 C7
to that bu - gle call rag. rag.
F7 Bb Bb7 Bb Bb
1
2

Glad Rag Doll

Words by Jack Yellen
Music by Dan Dougherty & Milton Ager


Medium Four
mf
Eb Bb Cm7 F F7
mp
1. Lit-tle paint-ed la - 'dy with your love-ly clothes, where are you bound for, may I ask?
2. All this glare and glit - ter, all your tin-seled toys, what will they lead to in the end?
Bb Bbo Cm7 F7 Bb Gm Cm7 (Fsusp) F7
what your diamonds cost you, ev'-ry - bo - dy knows, all the world can see be-hind your mask.
mem- o - ries so bit - ter of re-gret - ted joys, and a world without a sin - gle friend.
Bb Gm6 Dm D7 Gm7 C13 F Bb7 Bb7+
CHORUS
All dolled up in glad rags, to - mor - row may turn to sad rags, They call you
Eb Ebm Bb G7 C7

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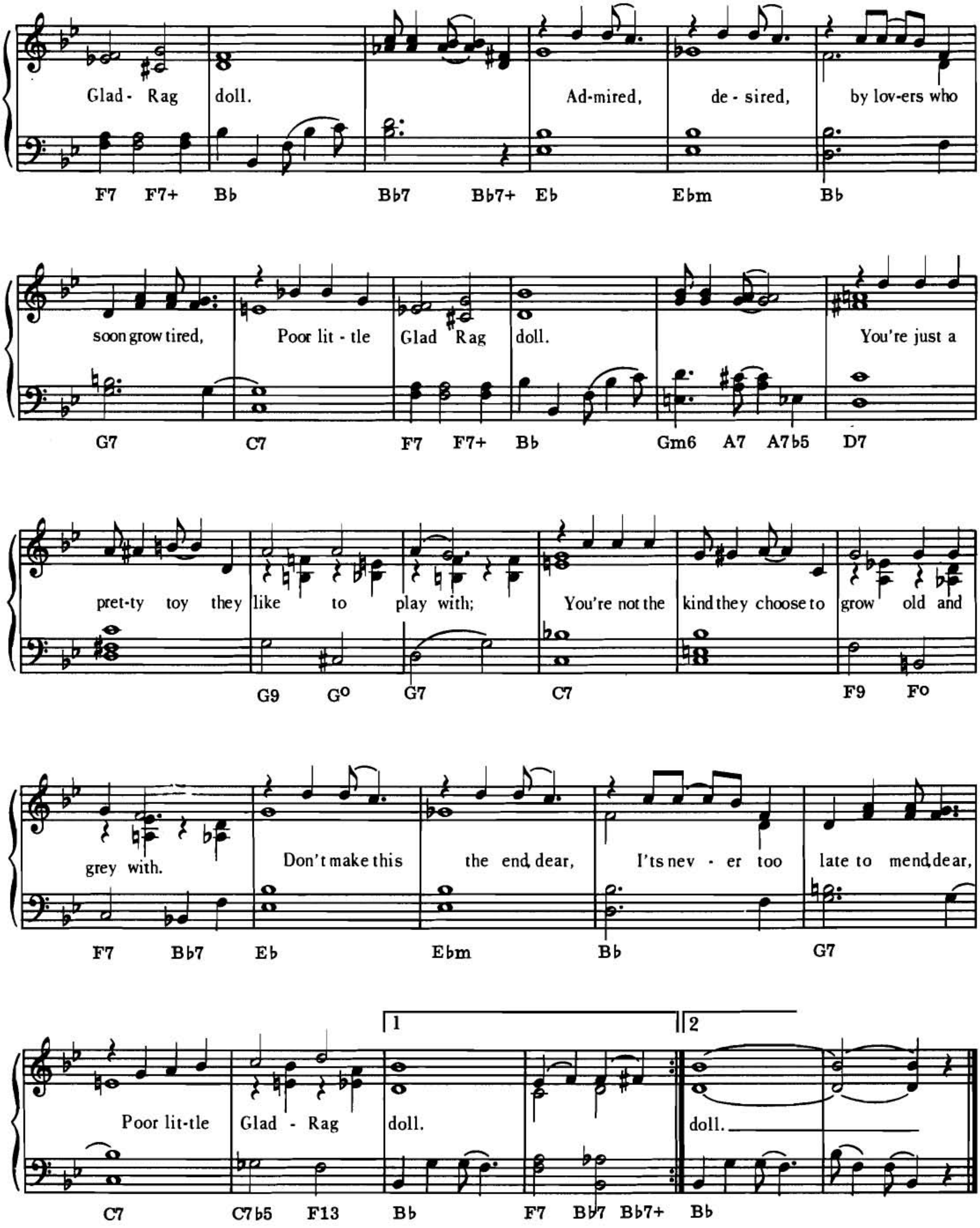
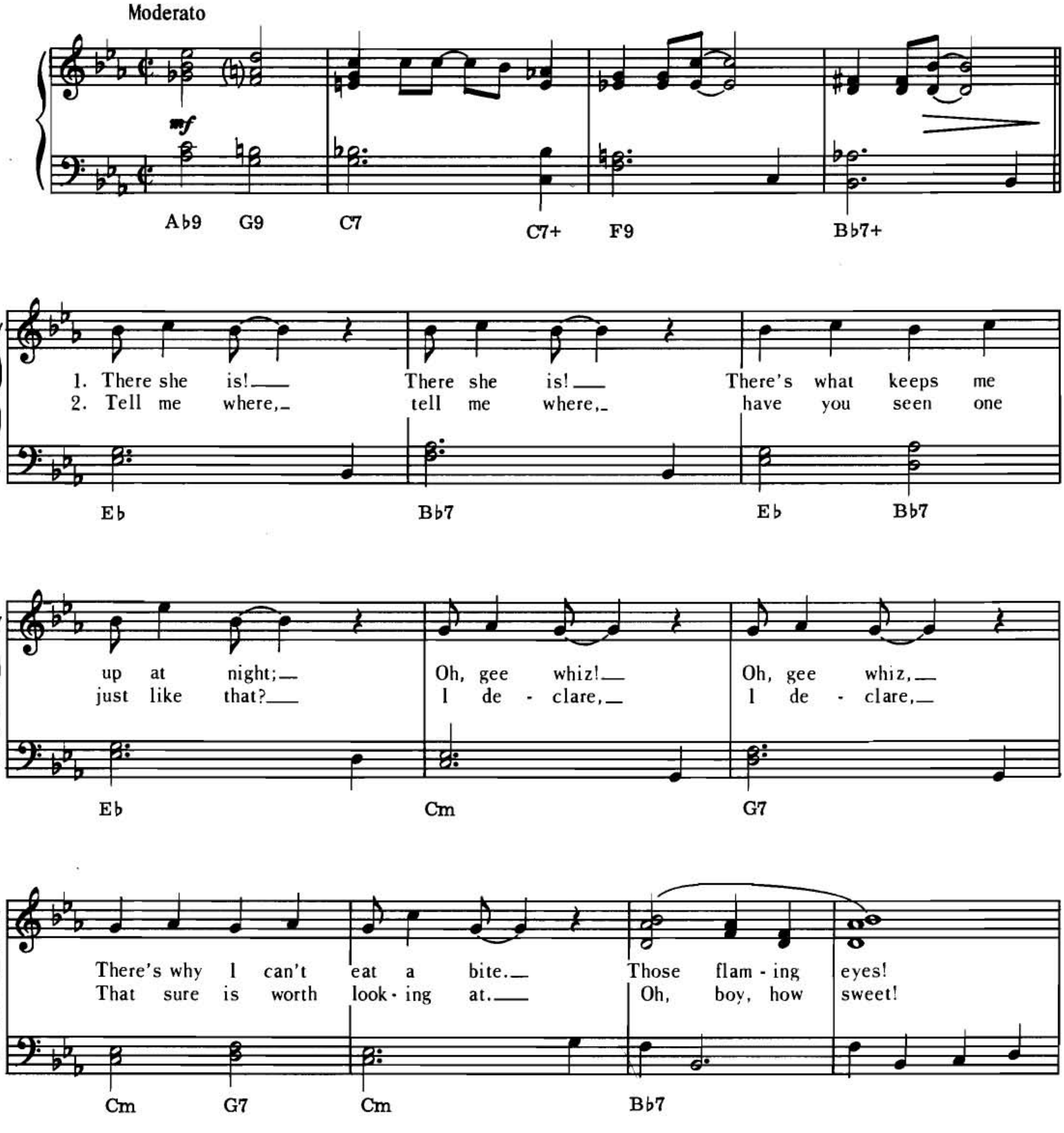

Glad - Rag doll. Ad-mired, de - sired, by lov-ers who
F7 F7+ Bb Bb7 Bb7+ Eb Ebm Bb
soon grow tired, Poor lit - tle Glad Rag doll. You're just a
G7 C7 F7 F7+ Bb Gm6 A7 A7b5 D7
pret-ty toy they like to play with; You're not the kind they choose to grow old and
G9 Go G7 C7 F9 Fo
grey with. Don't make this the end, dear, I'ts nev - er too late to mend, dear,
F7 Bb7 Eb Ebm Bb G7
1
2
Poor lit-tle Glad - Rag doll. doll.
C7 C7b5 F13 Bb F7 Bb7 Bb7+ Bb

Aint She Sweet

Words by Jack Yellen
Music by Milton Ager


Moderato
mf
Ab9
G9
C7
C7+
F9
Bb7+
1. There she is! There she is! There's what keeps me
2. Tell me where, tell me where, have you seen one
Eb
Bb7
Eb
Bb7
up at night; Oh, gee whiz! Oh, gee whiz,
just like that? I de - clare, I de - clare,
Eb
Cm
G7
There's why I can't eat a bite. Those flam - ing eyes!
That sure is worth look - ing at. Oh, boy, how sweet!
Cm
G7
Cm
Bb7

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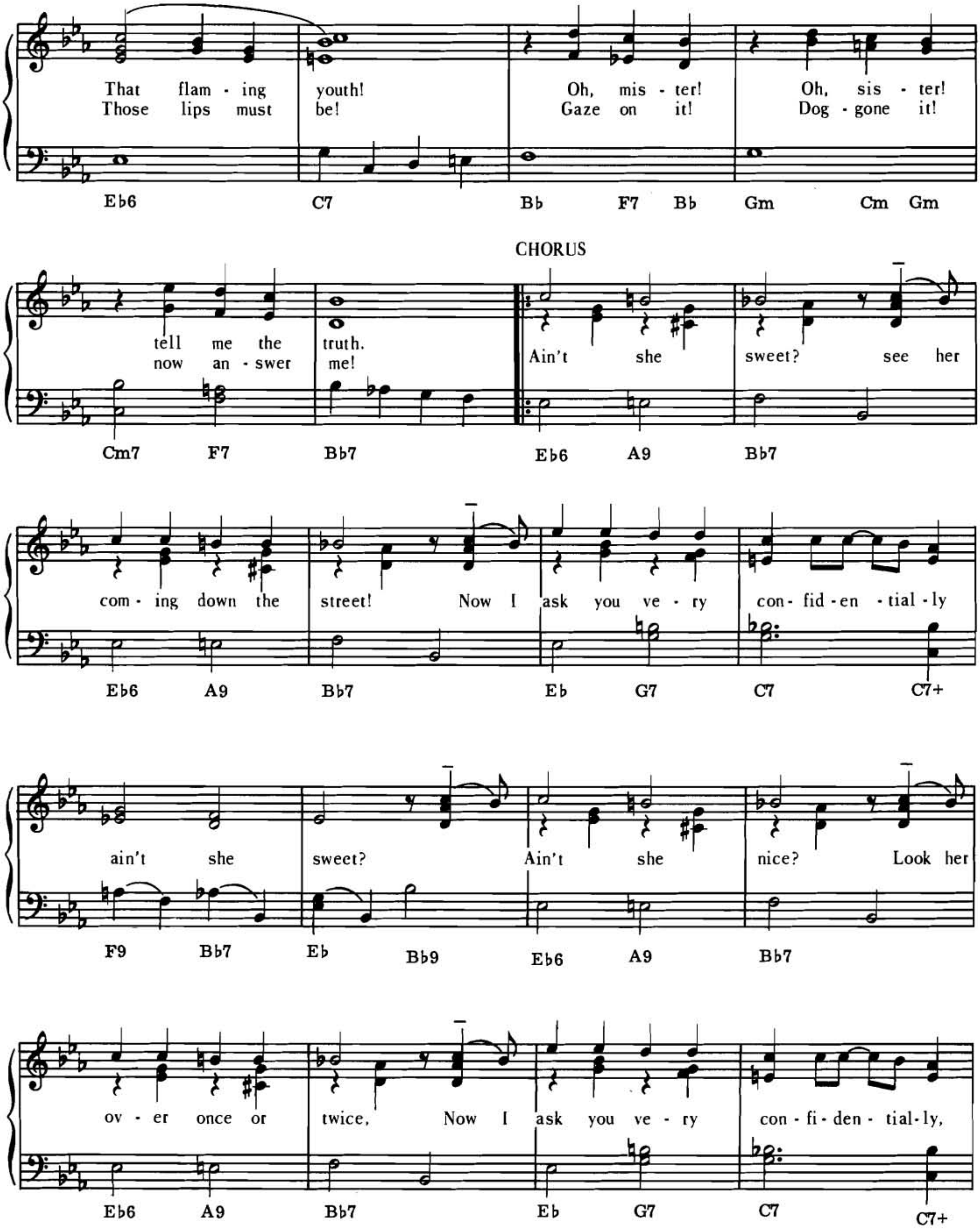
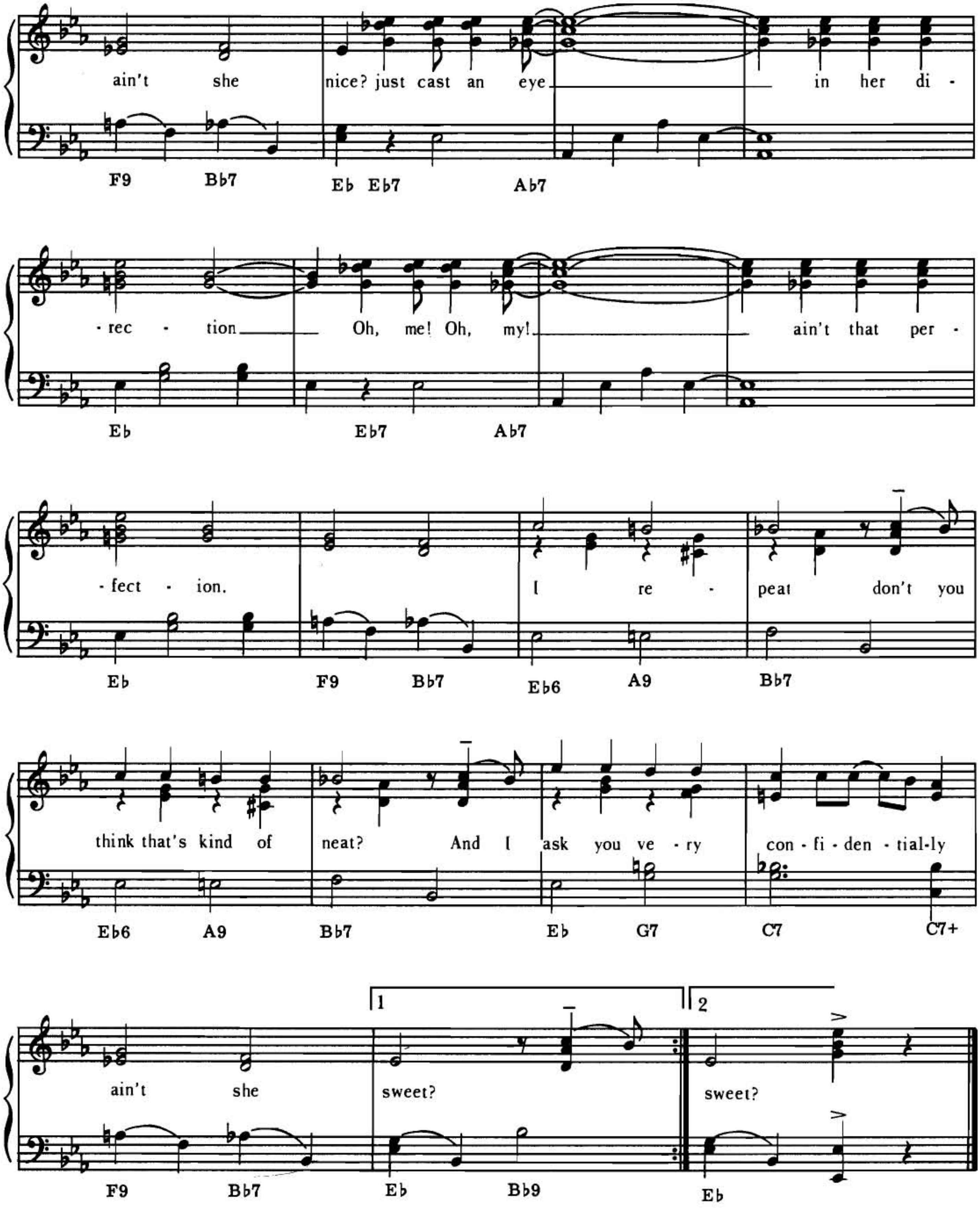
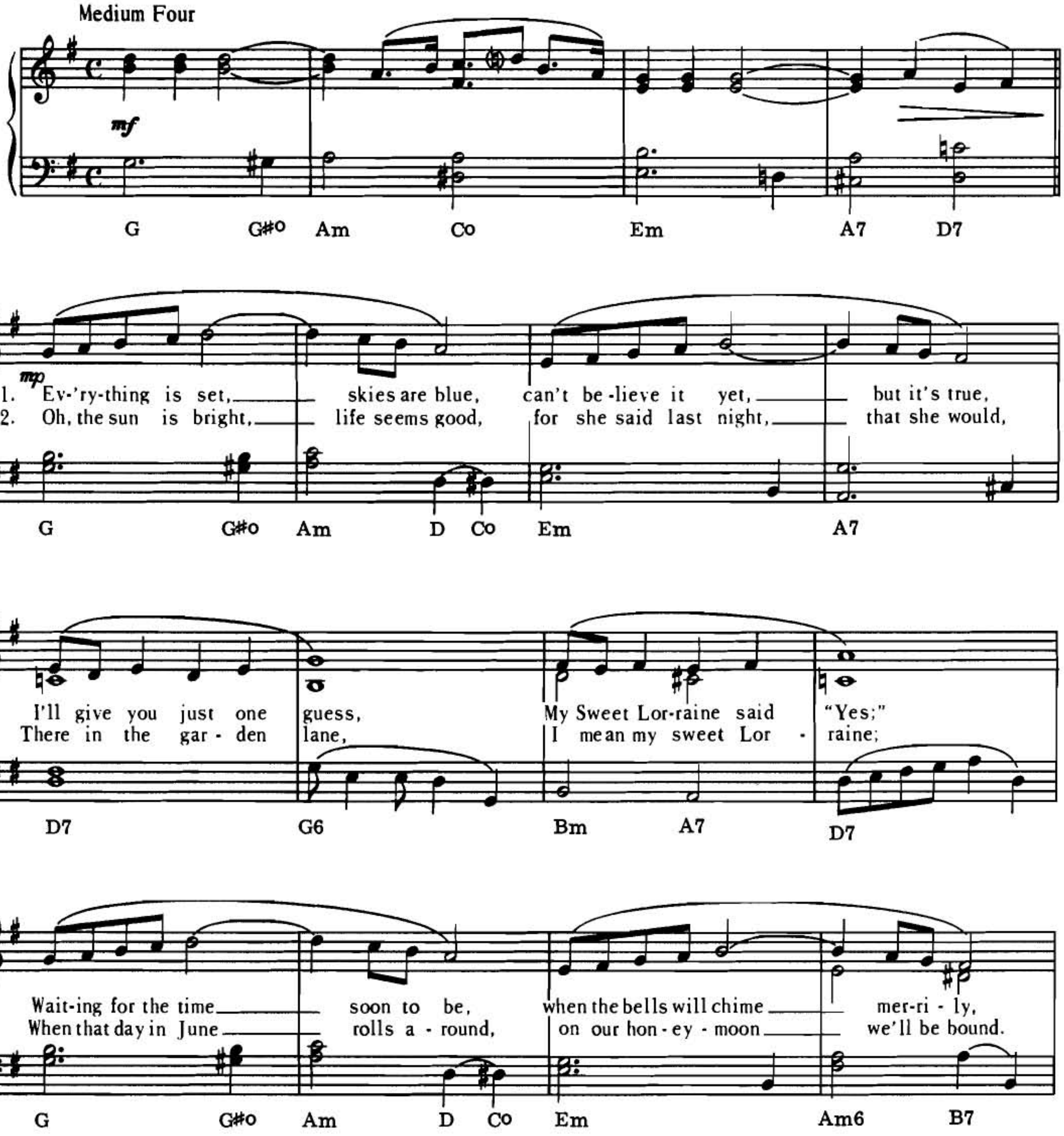

That flam - ing youth! Oh, mis - ter! Oh, sis - ter!
Those lips must be! Gaze on it! Dog - gone it!
Eb6 C7 Bb F7 Bb Gm Cm Gm
CHORUS
tell me the truth. Ain't she sweet? see her
now an - swer me!
Cm7 F7 Bb7 Eb6 A9 Bb7
com - ing down the street! Now I ask you ve - ry con - fid - en - tial - ly
Eb6 A9 Bb7 Eb G7 C7 C7+
ain't she sweet? Ain't she nice? Look her
F9 Bb7 Eb Bb9 Eb6 A9 Bb7
ov - er once or twice, Now I ask you ve - ry con - fi - den - tial - ly,
Eb6 A9 Bb7 Eb G7 C7 C7+


ain't she nice? just cast an eye in her di-rection Oh, me! Oh, my! ain't that per-fection.
I re-peat don't you think that's kind of neat? And I ask you ve-ry con-fi-den-tial-ly
ain't she sweet?
sweet?
1
2
F9 Bb7 Eb Eb7 Ab7
Eb Eb7 Ab7
Eb F9 Bb7 Eb6 A9 Bb7
Eb6 A9 Bb7 Eb G7 C7 C7+
F9 Bb7 Eb Bb9 Eb

Sweet Lorraine

Words by Mitchell Parish
Music by Cliff Burwell


Medium Four
mf
G G#o Am Co Em A7 D7
mp
1. Ev-'ry-thing is set, skies are blue, can't be-lieve it yet, but it's true,
2. Oh, the sun is bright, life seems good, for she said last night, that she would,
G G#o Am D Co Em A7
I'll give you just one guess, My Sweet Lor-raine said "Yes;"
There in the gar-den lane, I mean my sweet Lor-raine;
D7 G6 Bm A7 D7
Wait-ing for the time soon to be, when the bells will chime mer-ri-ly,
When that day in June rolls a-round, on our hon-ey-moon we'll be bound.
G G#o Am D Co Em Am6 B7

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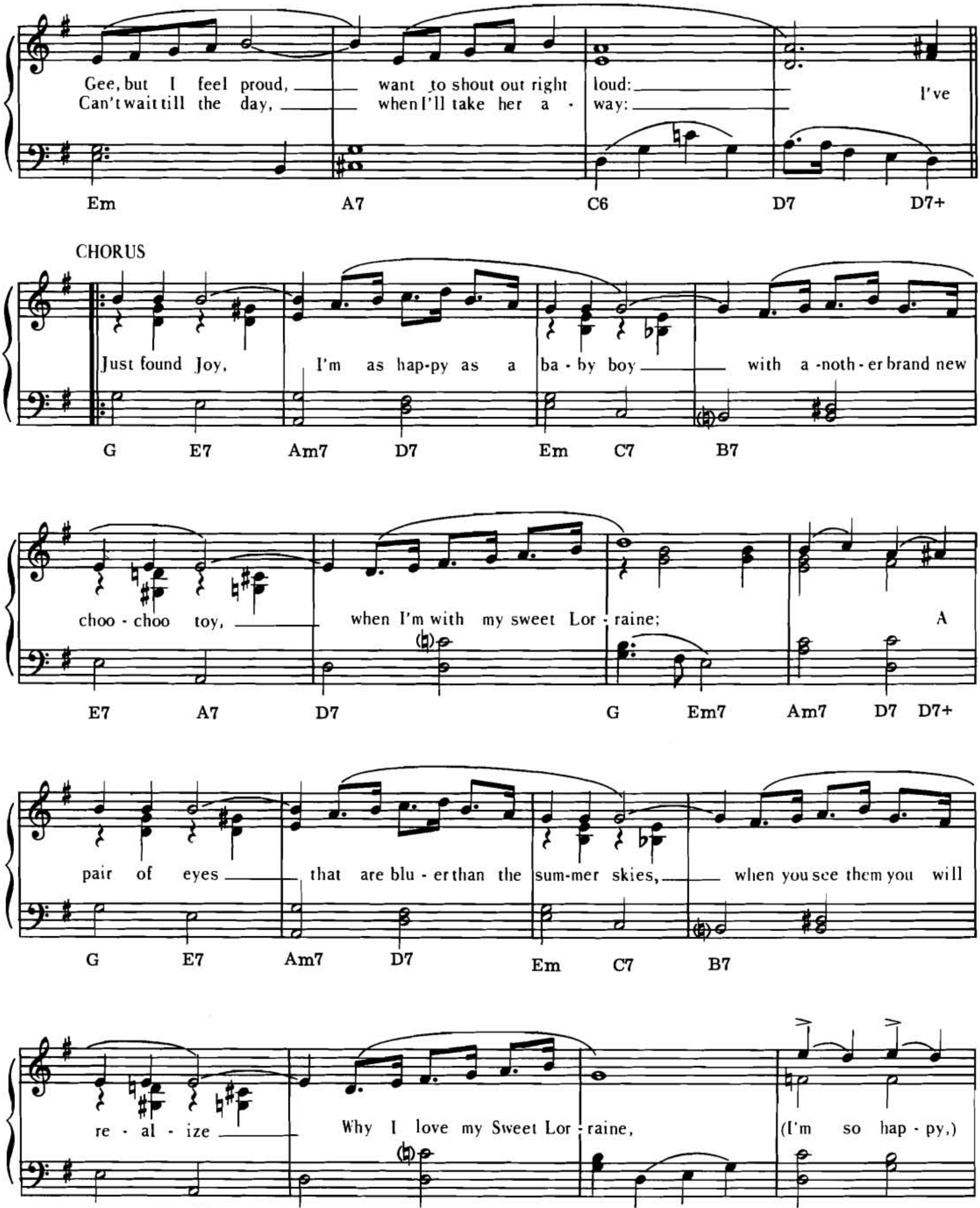
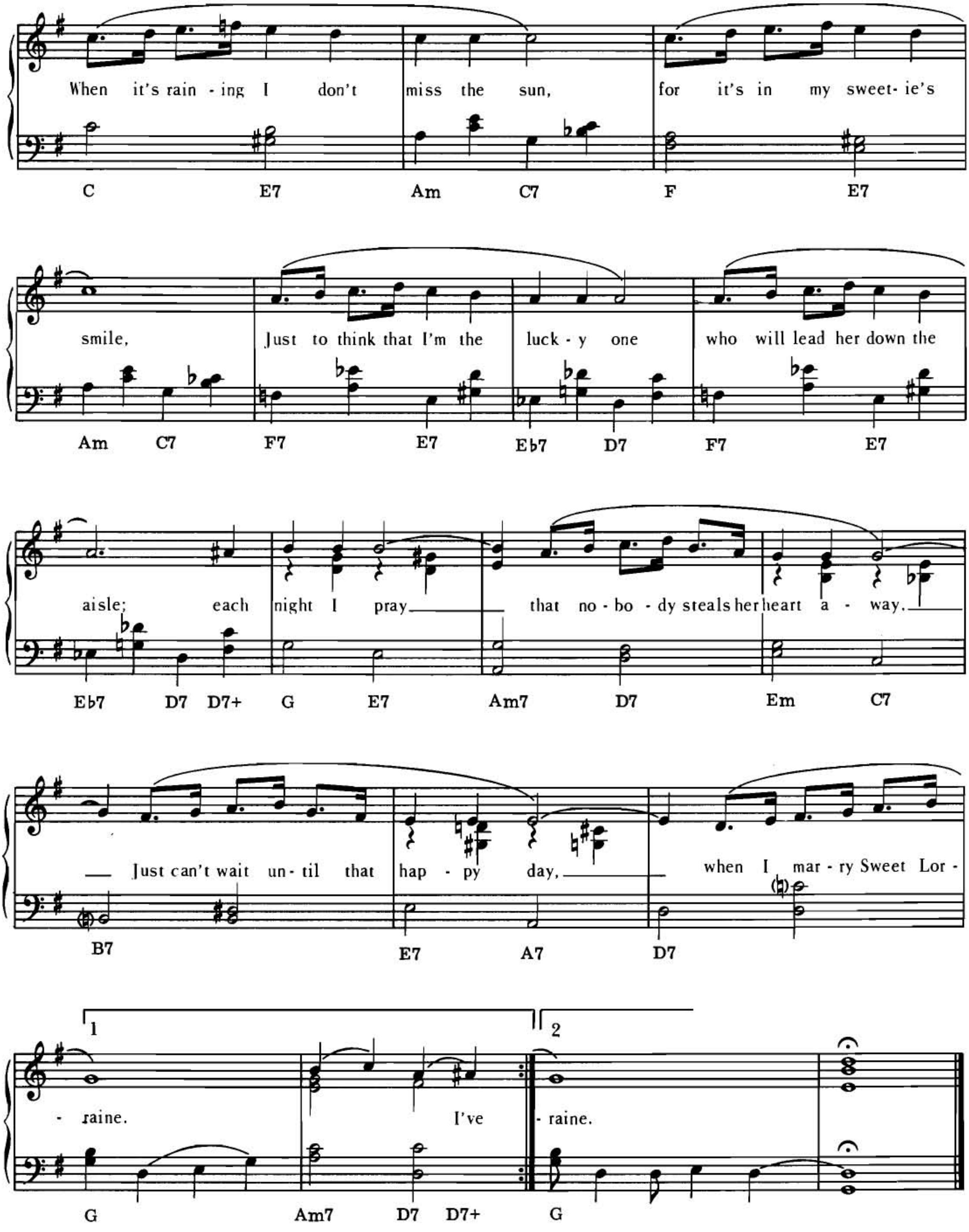
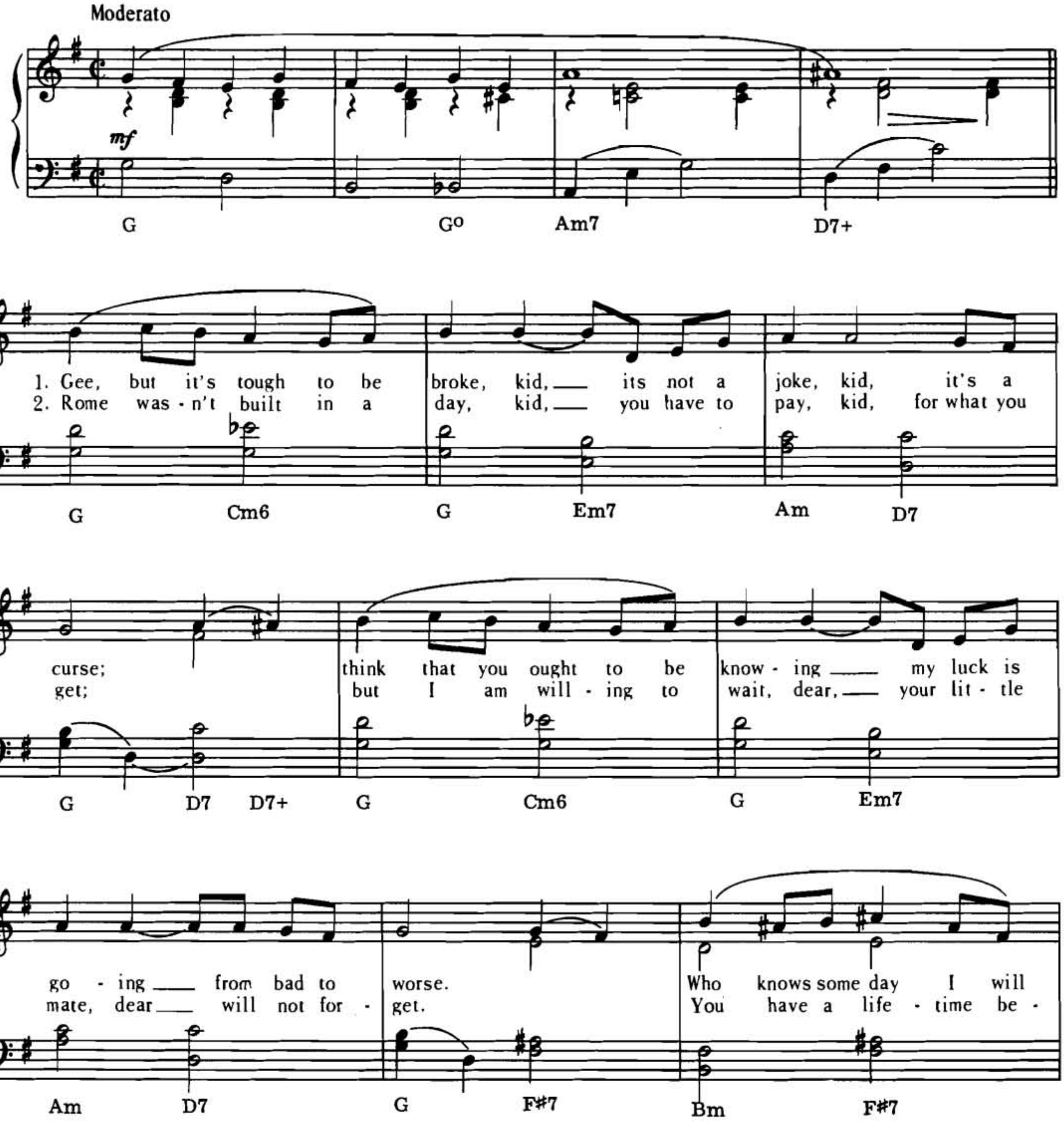

Gee, but I feel proud, want to shout out right loud: I've
Can't wait till the day, when I'll take her a - way:
Em A7 C6 D7 D7+
CHORUS
Just found Joy, I'm as hap-py as a ba - by boy with a - noth - er brand new
G E7 Am7 D7 Em C7 B7
choo - choo toy, when I'm with my sweet Lor - raine; A
E7 A7 D7 G Em7 Am7 D7 D7+
pair of eyes that are blu - er than the sum-mer skies, when you see them you will
G E7 Am7 D7 Em C7 B7
re - al - ize Why I love my Sweet Lor - raine, (I'm so hap - py,)
E7 A7 D7 G Dm7 G7


When it's rain - ing I don't miss the sun, for it's in my sweet- ie's
C E7 Am C7 F E7
smile, Just to think that I'm the luck - y one who will lead her down the
Am C7 F7 E7 E♭7 D7 F7 E7
aisle; each night I pray that no - bo - dy steals her heart a - way.
E♭7 D7 D7+ G E7 Am7 D7 Em C7
Just can't wait un - til that hap - py day, when I mar - ry Sweet Lor -
B7 E7 A7 D7
1
- raine. I've
G Am7 D7 D7+
2
- raine.
G

I Can't Give You Anything But Love

Words by Dorothy Fields
Music by Jimmy McHugh


Moderato
mf
G G0 Am7 D7+
G Cm6 G Em7 Am D7
1. Gee, but it's tough to be broke, kid, its not a joke, kid, it's a
2. Rome was-n't built in a day, kid, you have to pay, kid, for what you
G D7 D7+ G Cm6 G Em7
curse; think that you ought to be know - ing my luck is
get; but I am will - ing to wait, dear, your lit - tle
Am D7 G F#7 Bm F#7
go - ing from bad to worse. Who knows some day I will
mate, dear will not for - get. You have a life - time be -

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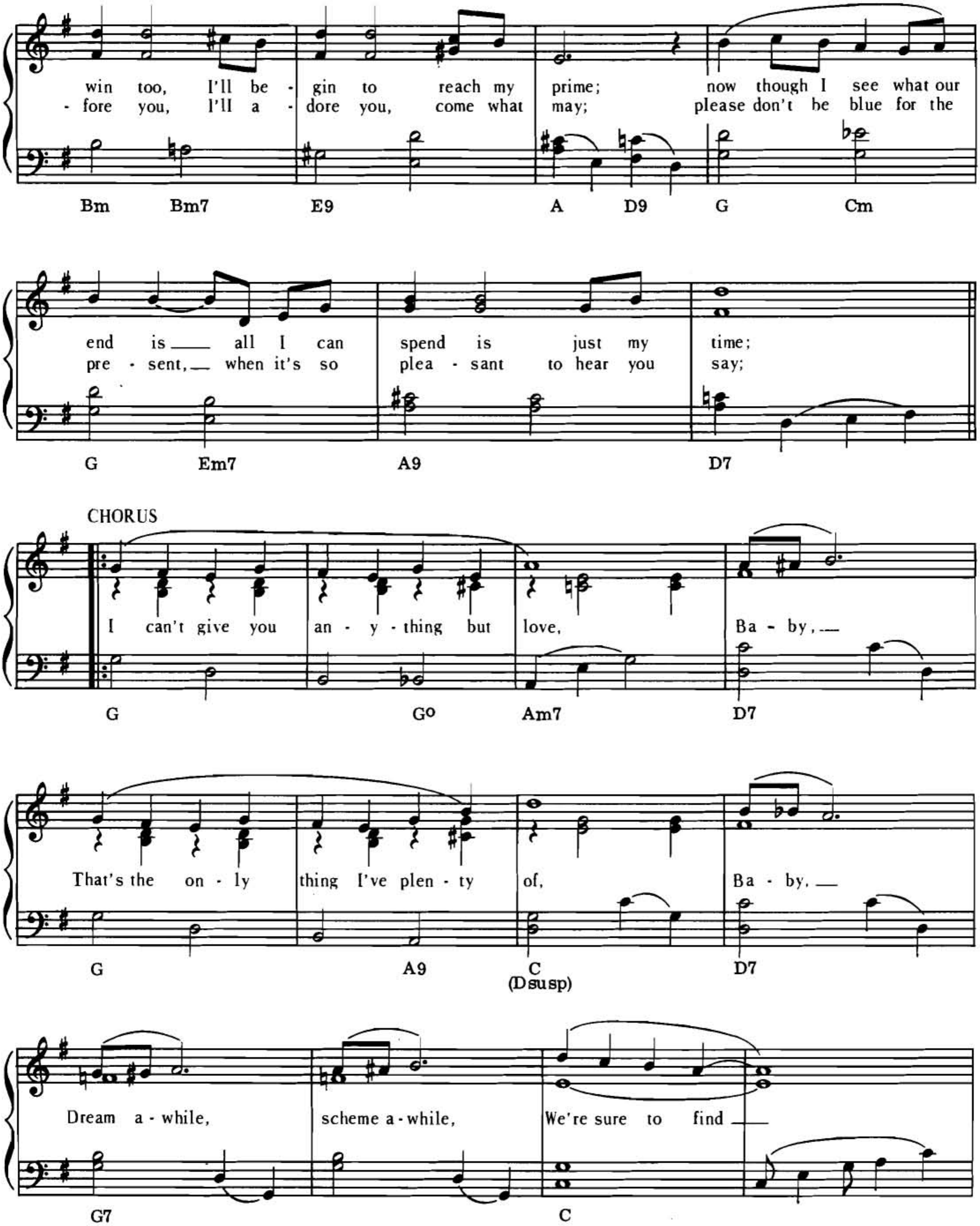
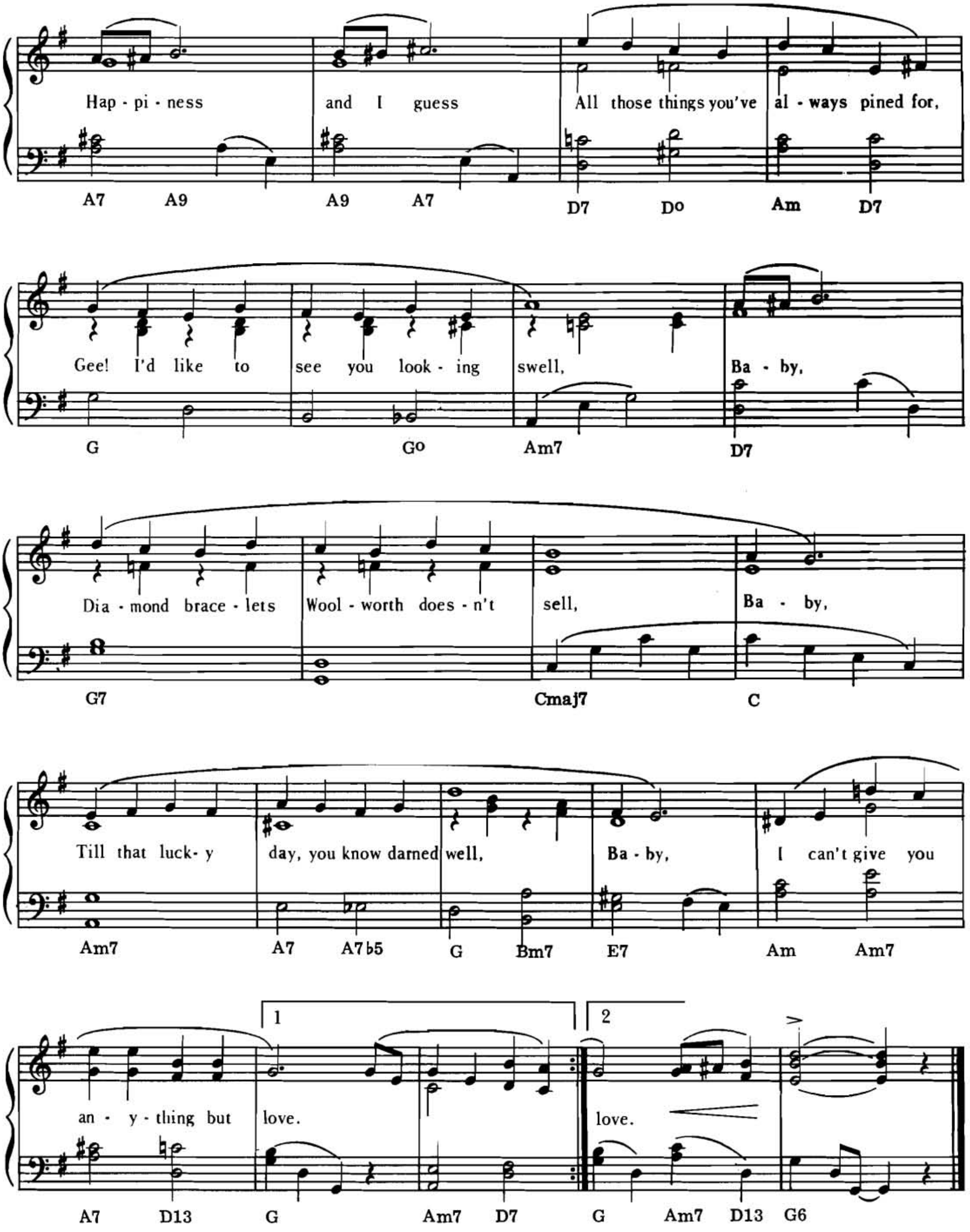
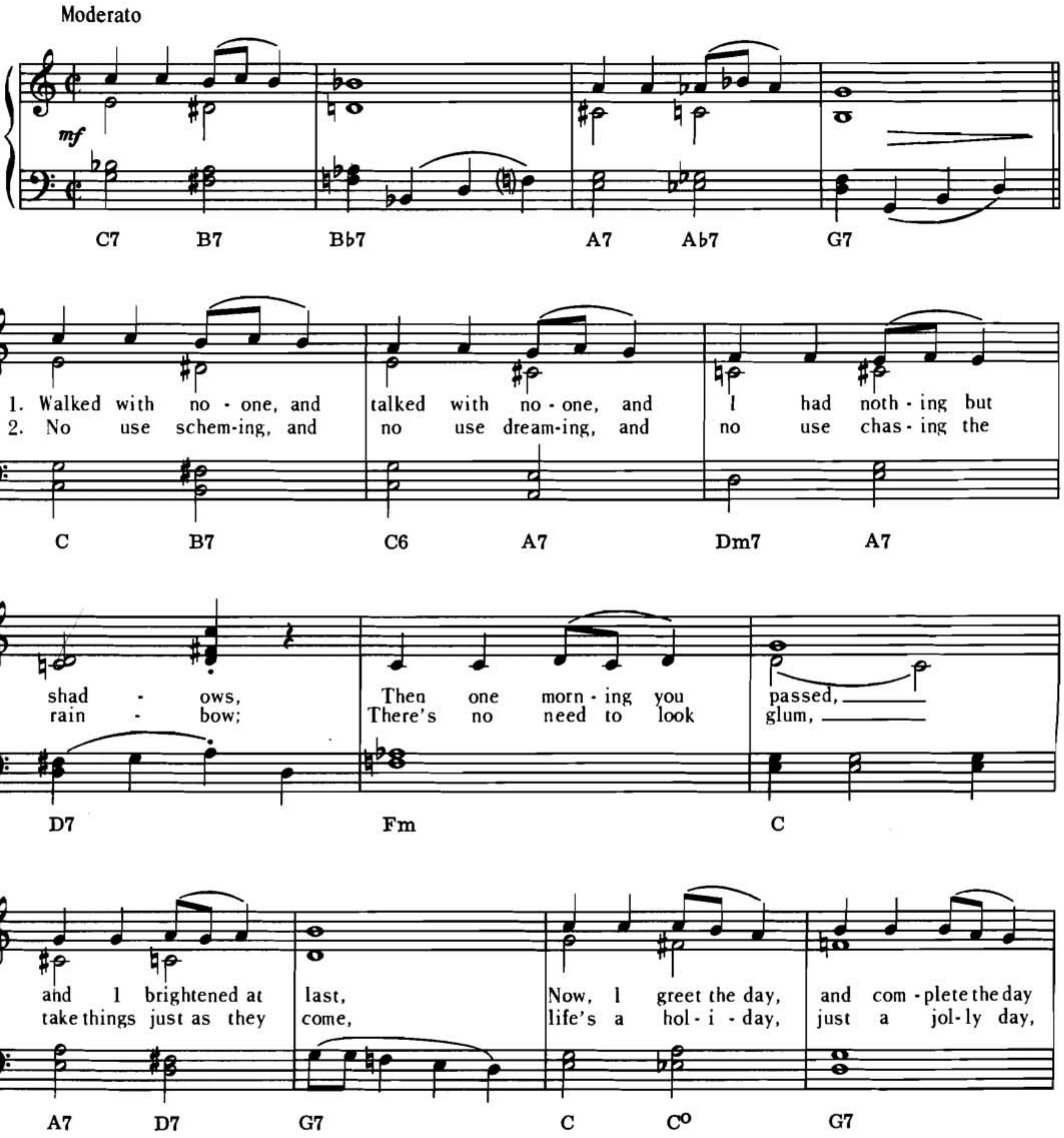

win too, I'll be - gin to reach my prime; now though I see what our end is all I can spend is just my time;
- fore you, I'll a - dore you, come what may; please don't be blue for the pre - sent, when it's so plea - sant to hear you say;
Bm Bm7 E9 A D9 G Cm
G Em7 A9 D7
CHORUS
I can't give you an - y - thing but love, Ba - by,
G G° Am7 D7
That's the on - ly thing I've plen - ty of, Ba - by.
G A9 C (Dsusp) D7
Dream a - while, scheme a - while, We're sure to find
G7 C


Hap - pi - ness
and I guess
All those things you've
al - ways pined for,
A7 A9 A9 A7 D7 Do Am D7
Gee! I'd like to
see you look - ing
swell,
Ba - by,
G Go Am7 D7
Dia - mond brace - lets
Wool - worth does - n't
sell,
Ba - by,
G7 Cmaj7 C
Till that luck - y
day, you know darned
well,
Ba - by,
I can't give you
Am7 A7 A7b5 G Bm7 E7 Am Am7
an - y - thing but
love.
love.
1
2
A7 D13 G Am7 D7 G Am7 D13 G6

On The Sunny Side Of The Street

Words by Dorothy Fields
Music by Jimmy McHugh


Moderato
mf
C7 B7 Bb7 A7 Ab7 G7
C B7 C6 A7 Dm7 A7
D7 Fm C
A7 D7 G7 C C° G7
1. Walked with no - one, and talked with no - one, and I had noth - ing but shad - ows, Then one morn - ing you passed, and I brightened at last, Now, I greet the day, and com - plete the day
2. No use schem-ing, and no use dream-ing, and no use chas - ing the rain - bow; There's no need to look glum, take things just as they come, life's a hol - i - day, just a jol - ly day,

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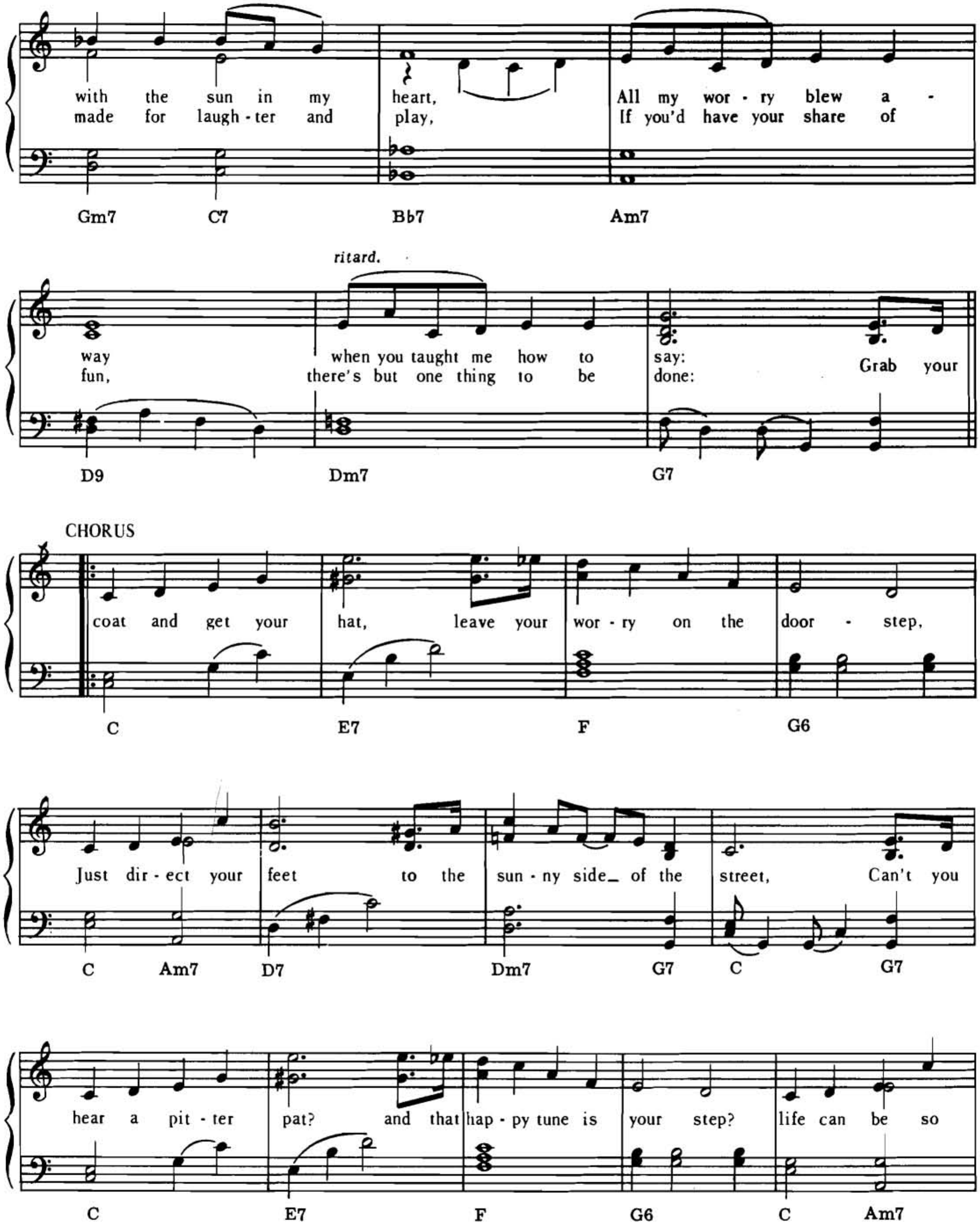
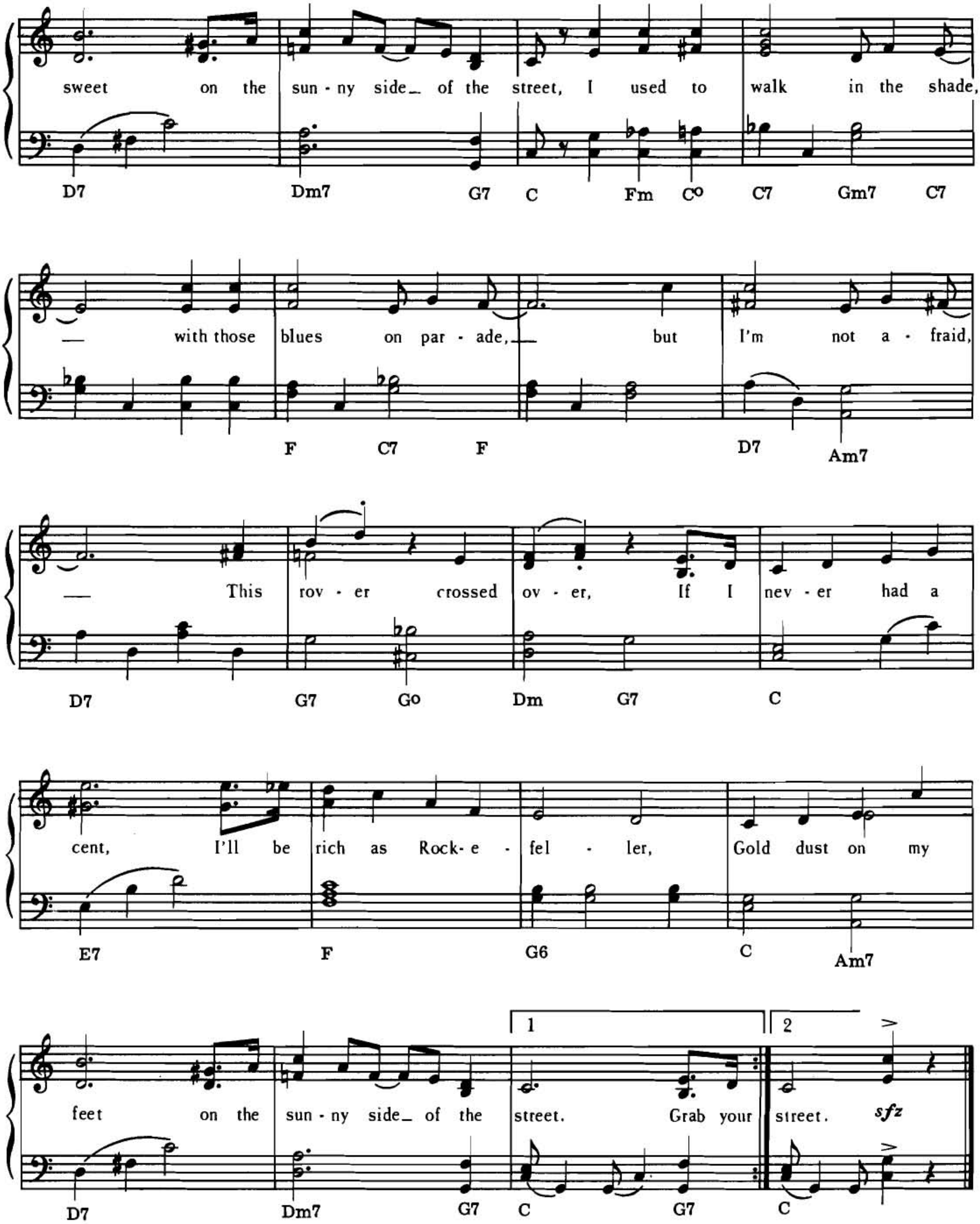
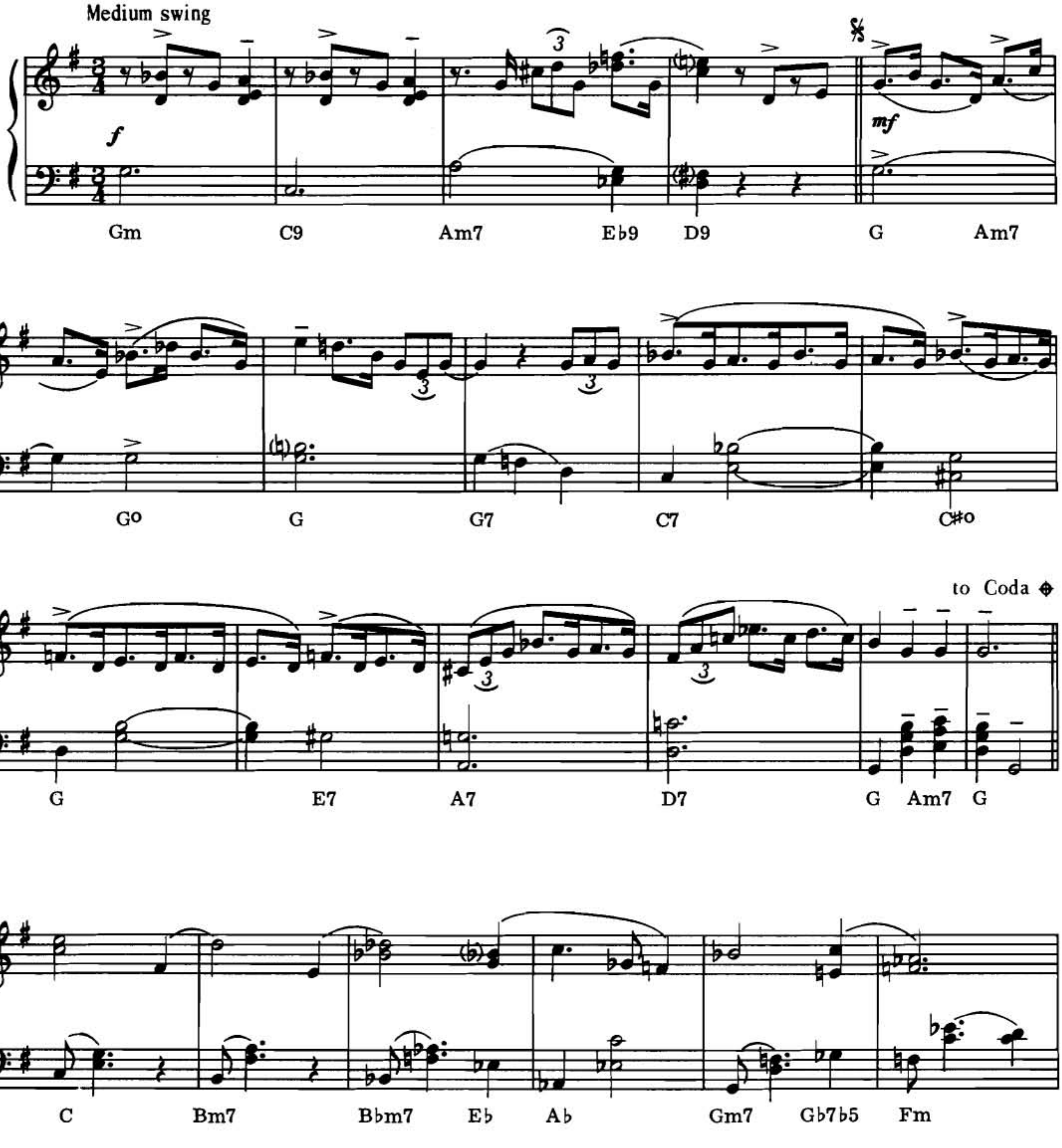

with the sun in my heart,
made for laugh - ter and play,
All my wor - ry blew a -
If you'd have your share of
Gm7 C7 Bb7 Am7
ritard.
way when you taught me how to say:
fun, there's but one thing to be done:
Grab your
D9 Dm7 G7
CHORUS
coat and get your hat, leave your wor - ry on the door - step,
C E7 F G6
Just dir - ect your feet to the sun - ny side_ of the street, Can't you
C Am7 D7 Dm7 G7 C G7
hear a pit - ter pat? and that hap - py tune is your step? life can be so
C E7 F G6 C Am7


sweet on the sun - ny side_ of the street, I used to walk in the shade,
D7 Dm7 G7 C Fm C° C7 Gm7 C7
— with those blues on par - ade,_ but I'm not a - fraid,
F C7 F D7 Am7
— This rov - er crossed ov - er, If I nev - er had a
D7 G7 G° Dm G7 C
cent, I'll be rich as Rock- e - fel - ler, Gold dust on my
E7 F G6 C Am7
feet on the sun - ny side_ of the street. Grab your street.
1
2
sfz
D7 Dm7 G7 C G7 C

It's A Raggy Waltz

By Dave Brubeck


Medium swing
f
mf
Gm
C9
Am7
E♭9
D9
G
Am7
G°
G
G7
C7
C♯°
to Coda ⊕
G
E7
A7
D7
G
Am7
G
C
Bm7
B♭m7
E♭
A♭
Gm7
G♭7♭5
Fm

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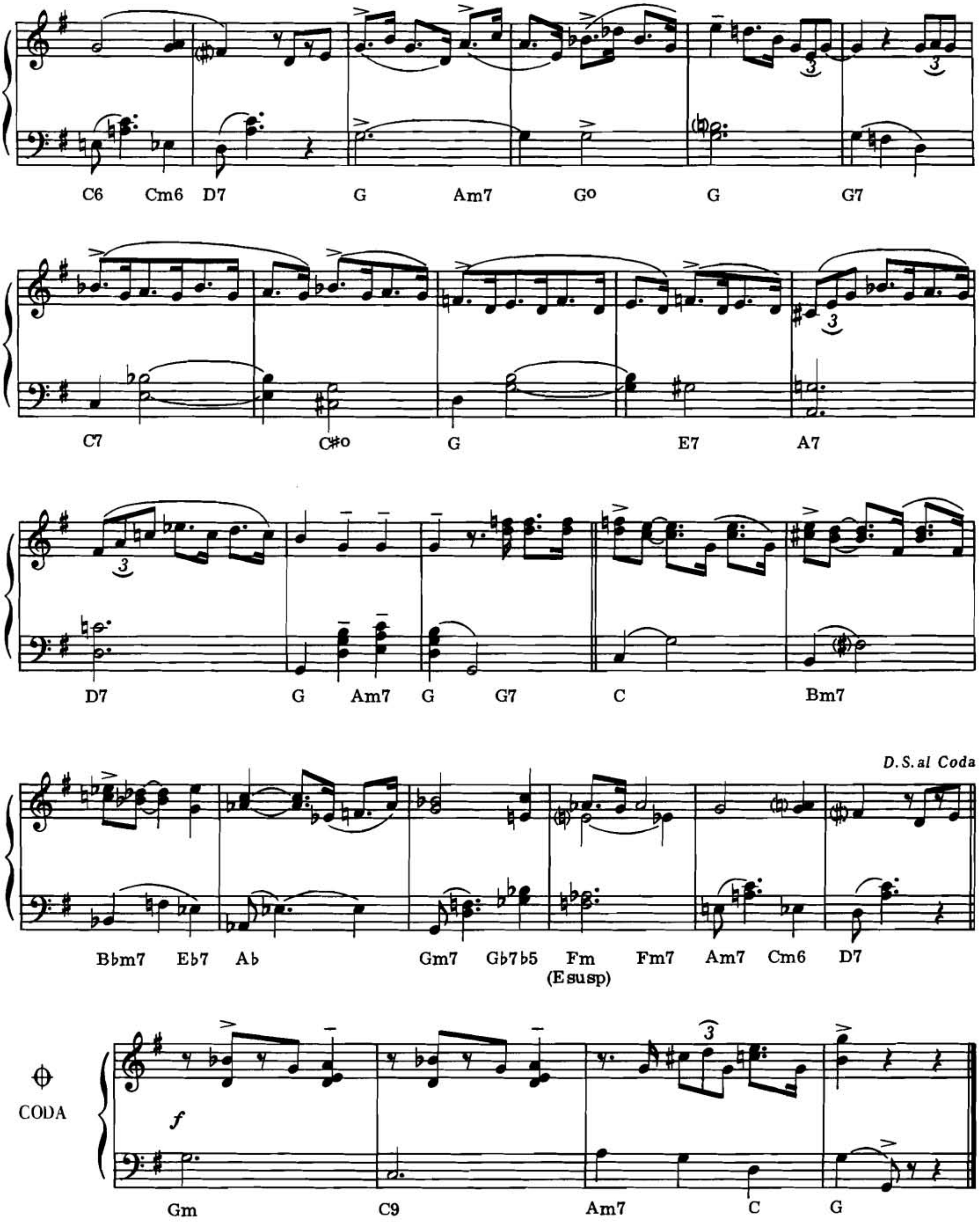
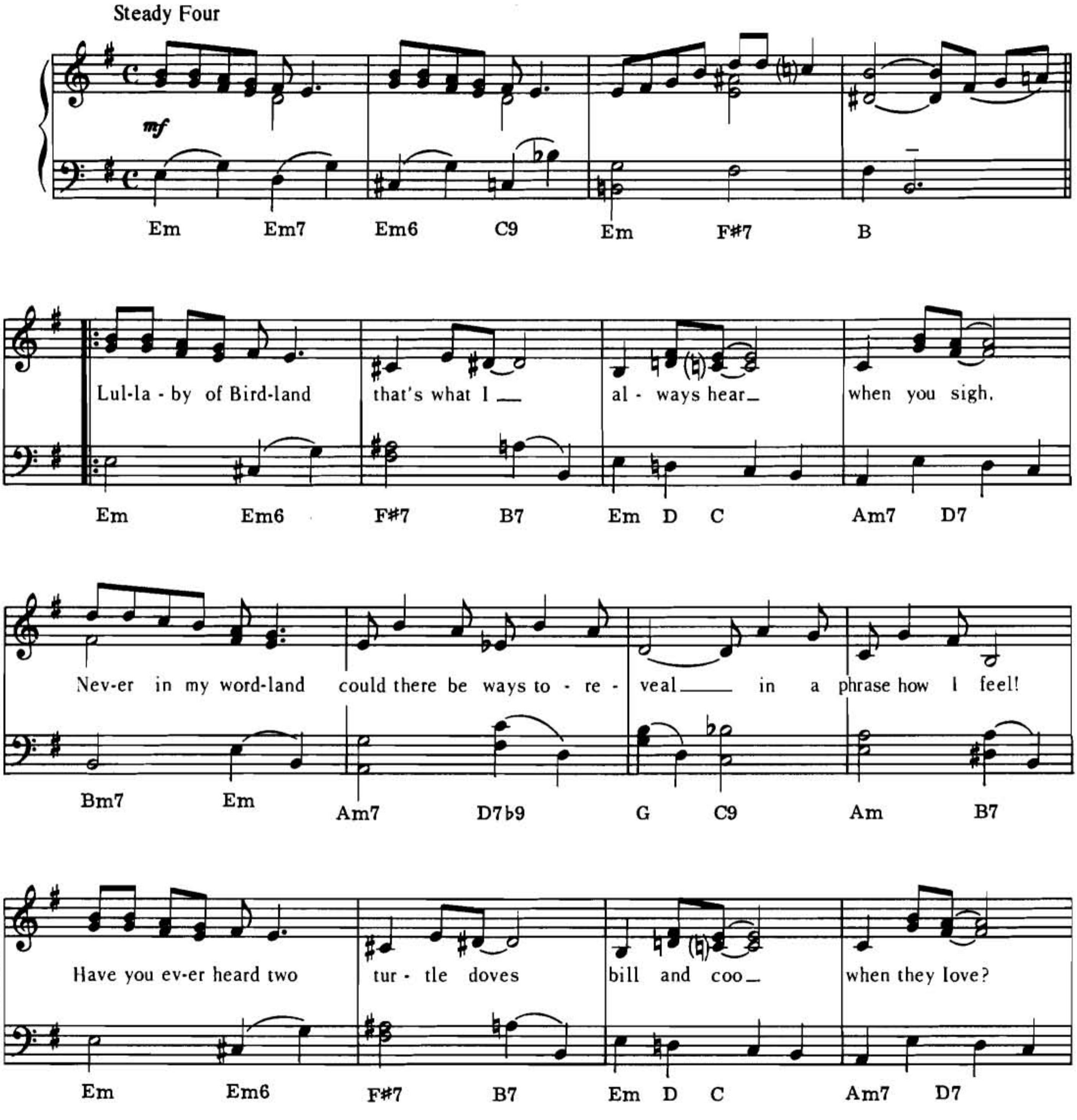

C6
Cm6
D7
G
Am7
Go
G
G7
C7
C#o
G
E7
A7
D7
G
Am7
G
G7
C
Bm7
D.S. al Coda
Bbm7
Eb7
Ab
Gm7
Gb7b5
Fm
(Esusp)
Fm7
Am7
Cm6
D7
CODA
f
3
Gm
C9
Am7
C
G

Lullaby Of Birdland

Music by George Shearing
Words by George David Weiss


Steady Four
mf
Em Em7 Em6 C9 Em F#7 B
Lul-la-by of Bird-land that's what I always hear when you sigh.
Em Em6 F#7 B7 Em D C Am7 D7
Nev-er in my word-land could there be ways to re-veal in a phrase how I feel!
Bm7 Em Am7 D7♭9 G C9 Am B7
Have you ev-er heard two tur-tle doves bill and coo when they love?
Em Em6 F#7 B7 Em D C Am7 D7

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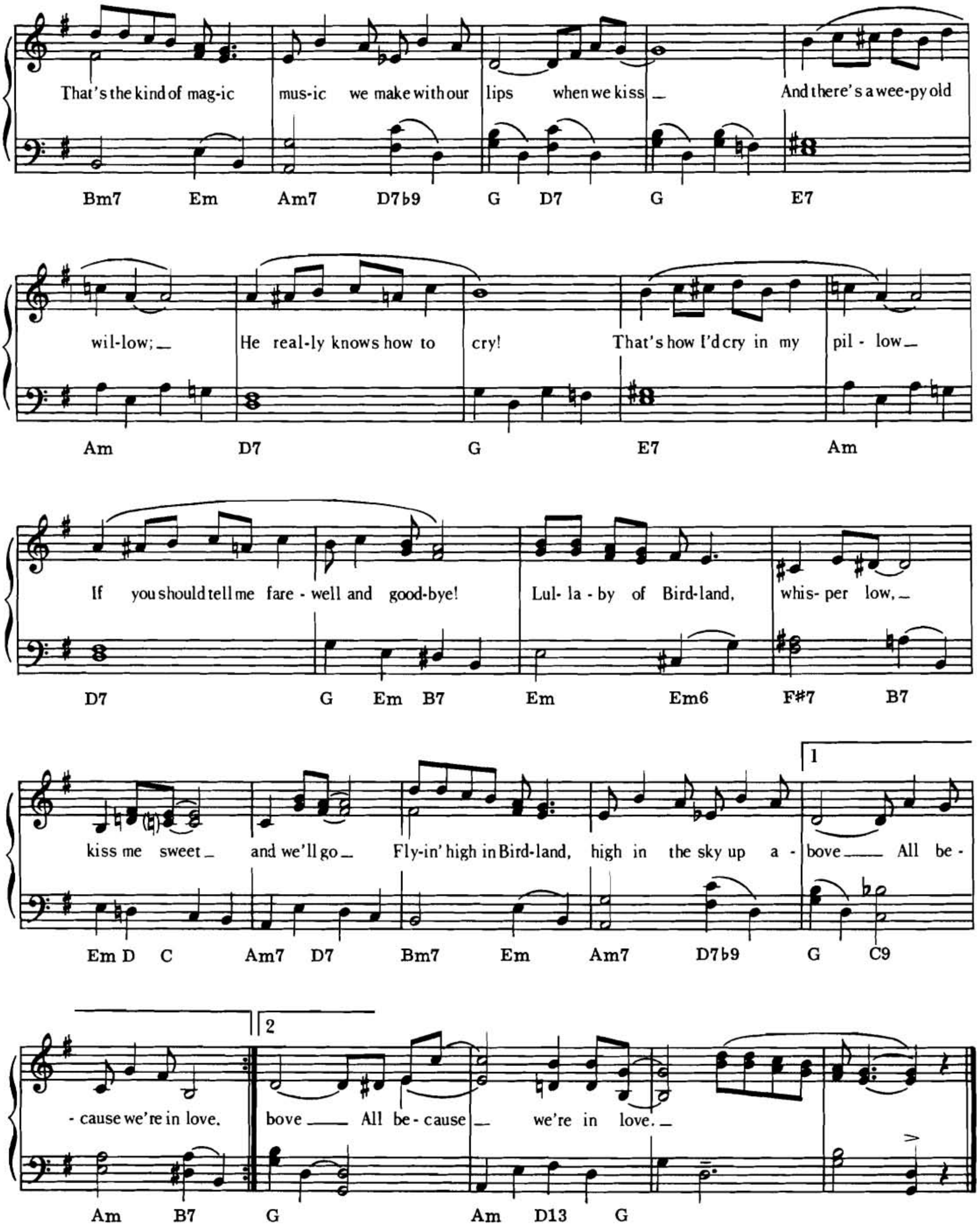
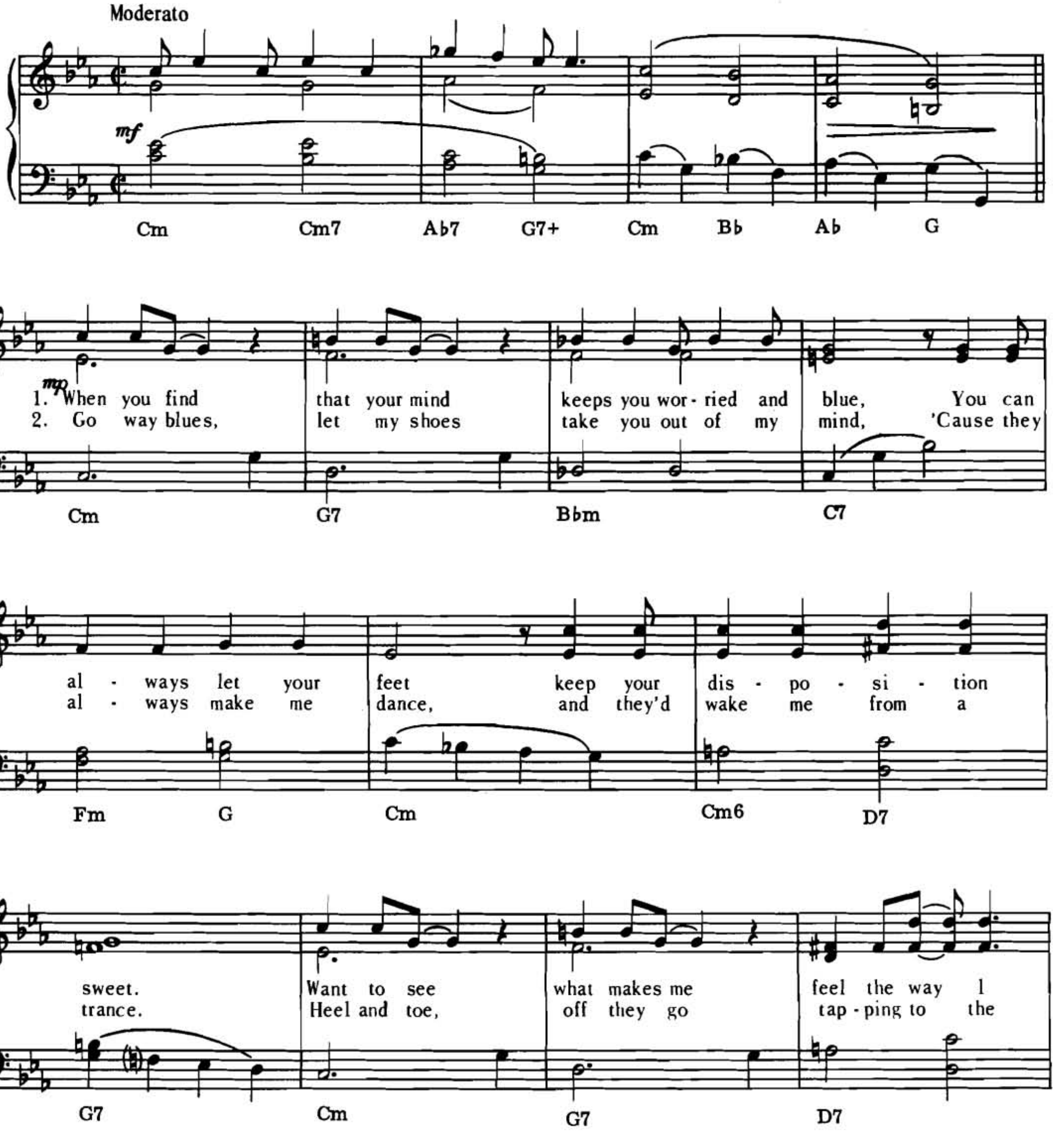

That's the kind of mag-ic mus-ic we make with our lips when we kiss _ And there's a wee-py old
Bm7 Em Am7 D7♭9 G D7 G E7
wil-low; _ He real-ly knows how to cry! That's how I'd cry in my pil - low _
Am D7 G E7 Am
If you should tell me fare - well and good-bye! Lul- la - by of Bird-land, whis- per low, _
D7 G Em B7 Em Em6 F#7 B7
kiss me sweet _ and we'll go _ Fly-in' high in Bird-land, high in the sky up a - bove _ All be -
Em D C Am7 D7 Bm7 Em Am7 D7♭9 G C9
1
- cause we're in love.
2
bove _ All be - cause _ we're in love. _
Am B7 G Am D13 G

Happy Feet

Words by Jack Yellen
Music by Milton Ager


Moderato
mf
Cm
Cm7
Ab7
G7+
Cm
Bb
Ab
G
mp
1. When you find that your mind keeps you wor - ried and blue, You can
2. Go way blues, let my shoes take you out of my mind, 'Cause they
Cm
G7
Bbm
C7
al - ways let your feet keep your dis - po - si - tion
al - ways make me dance, and they'd wake me from a
Fm
G
Cm
Cm6
D7
sweet. Want to see what makes me feel the way I
trance. Heel and toe, off they go tap - ping to the
G7
Cm
G7
D7

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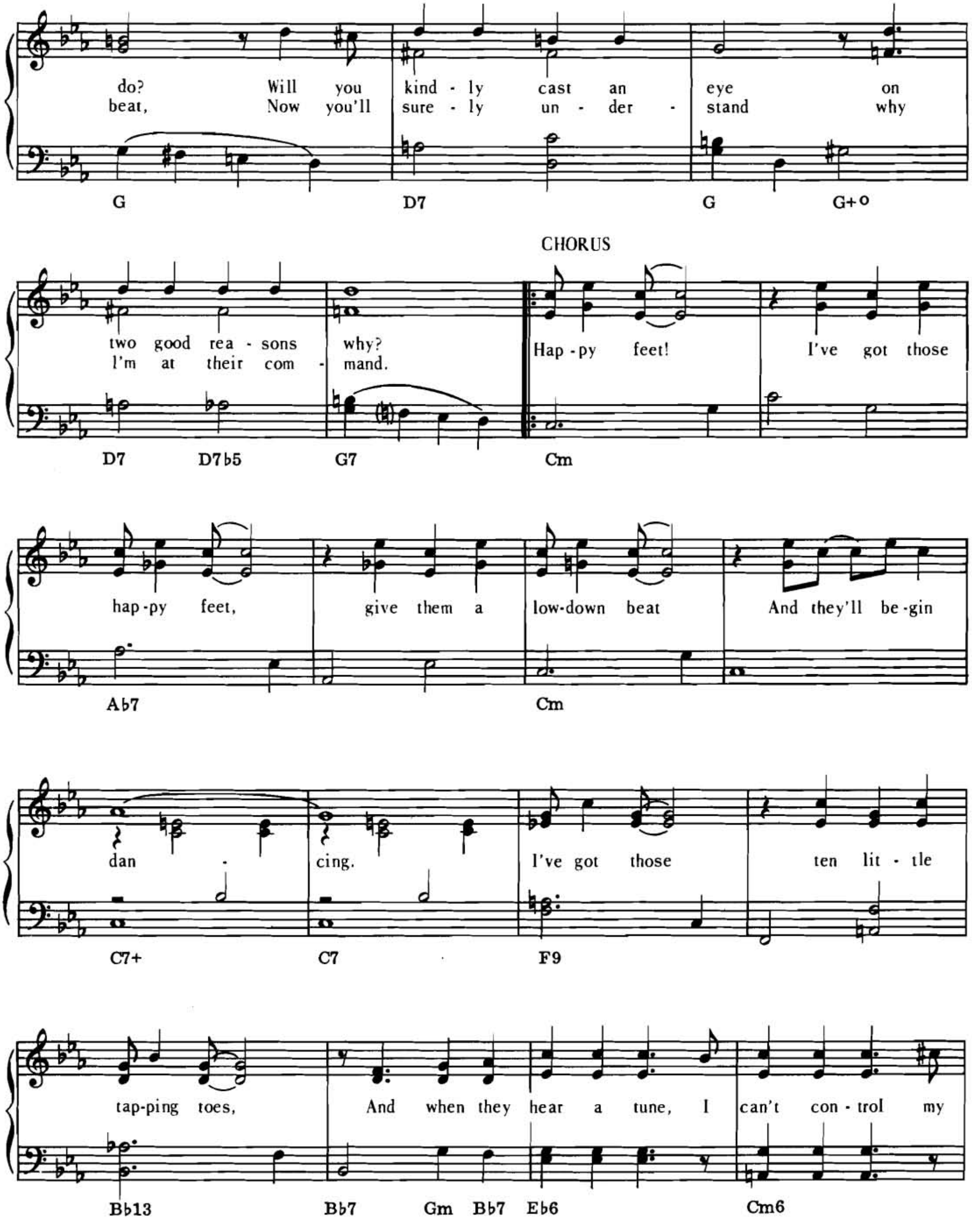
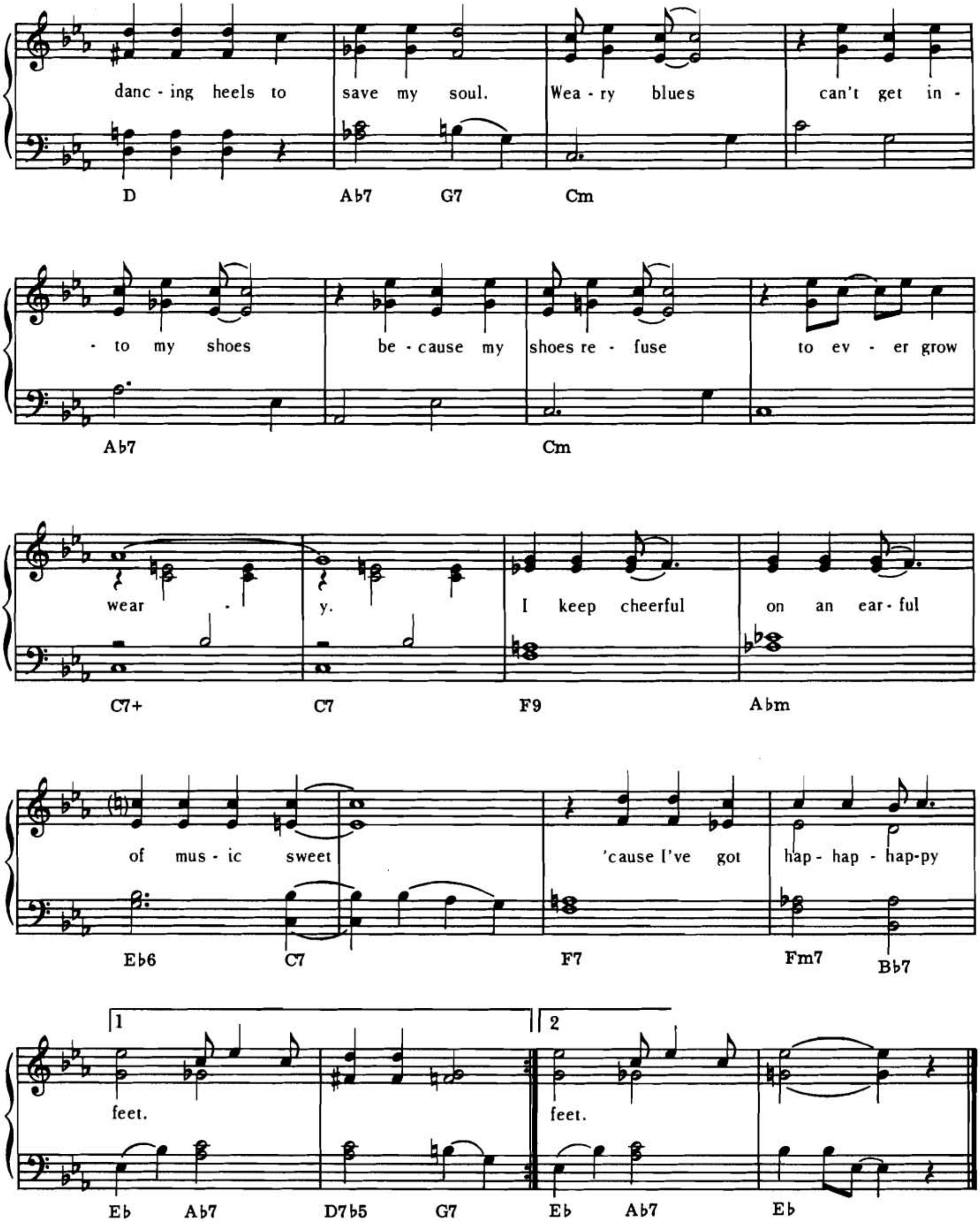
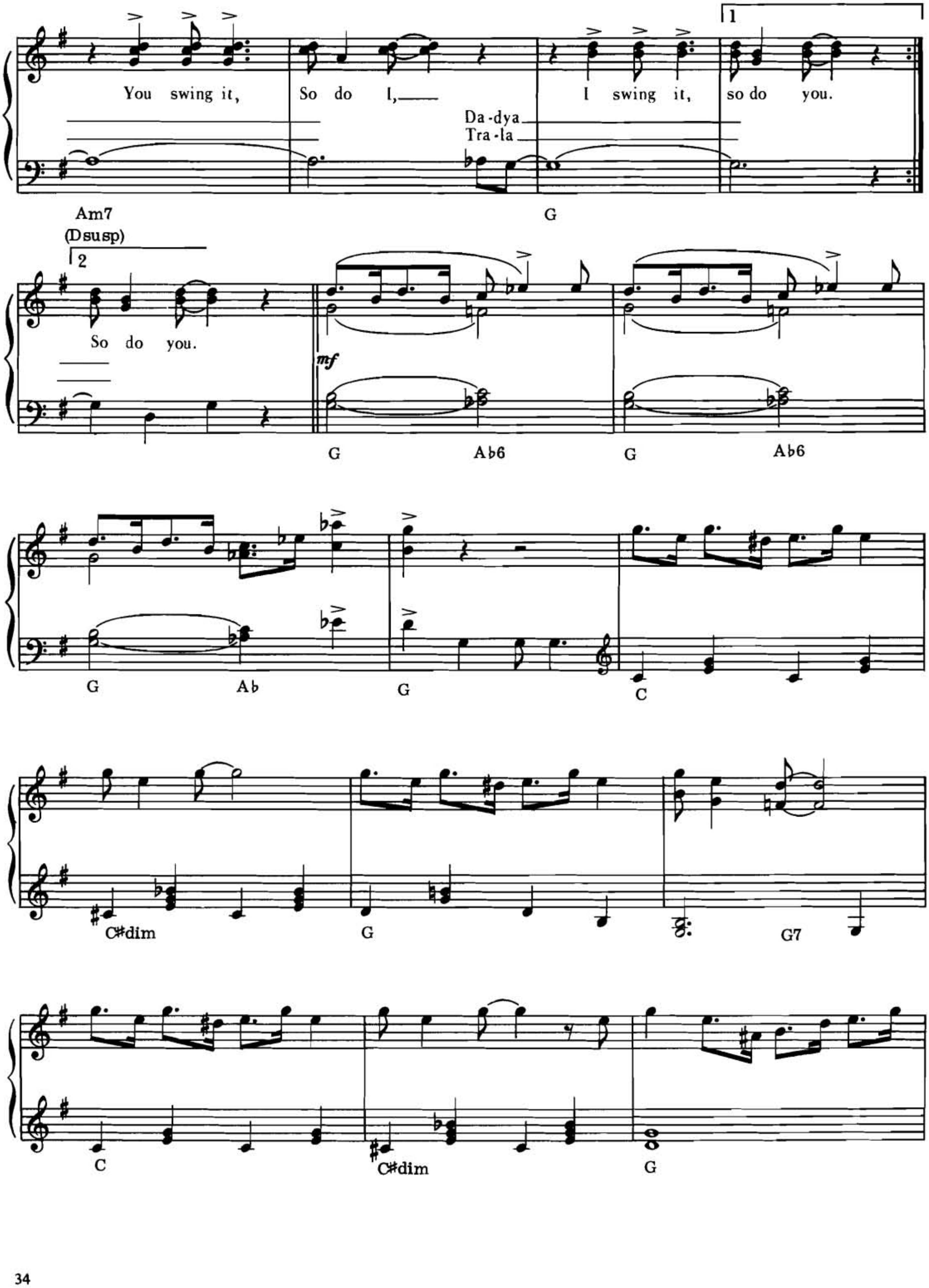
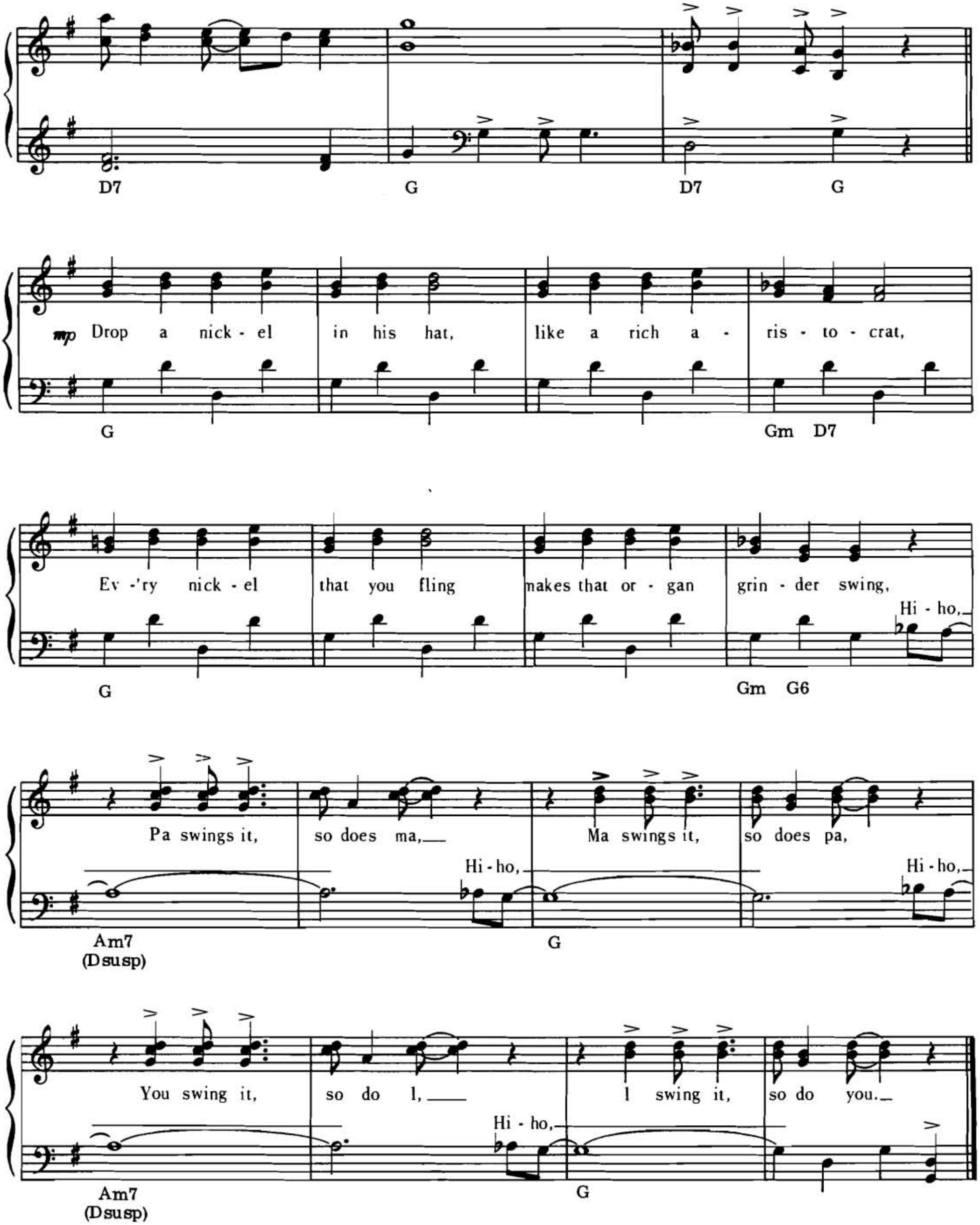

do? Will you kind - ly cast an eye on
beat, Now you'll sure - ly un - der - stand why
G D7 G G+o
CHORUS
two good rea - sons why?
I'm at their com - mand.
Hap - py feet! I've got those
D7 D7♭5 G7 Cm
hap - py feet, give them a low-down beat And they'll be - gin
A♭7 Cm
dan - cing. I've got those ten lit - tle
C7+ C7 F9
tap-ping toes, And when they hear a tune, I can't con - trol my
B♭13 B♭7 Gm B♭7 E♭6 Cm6

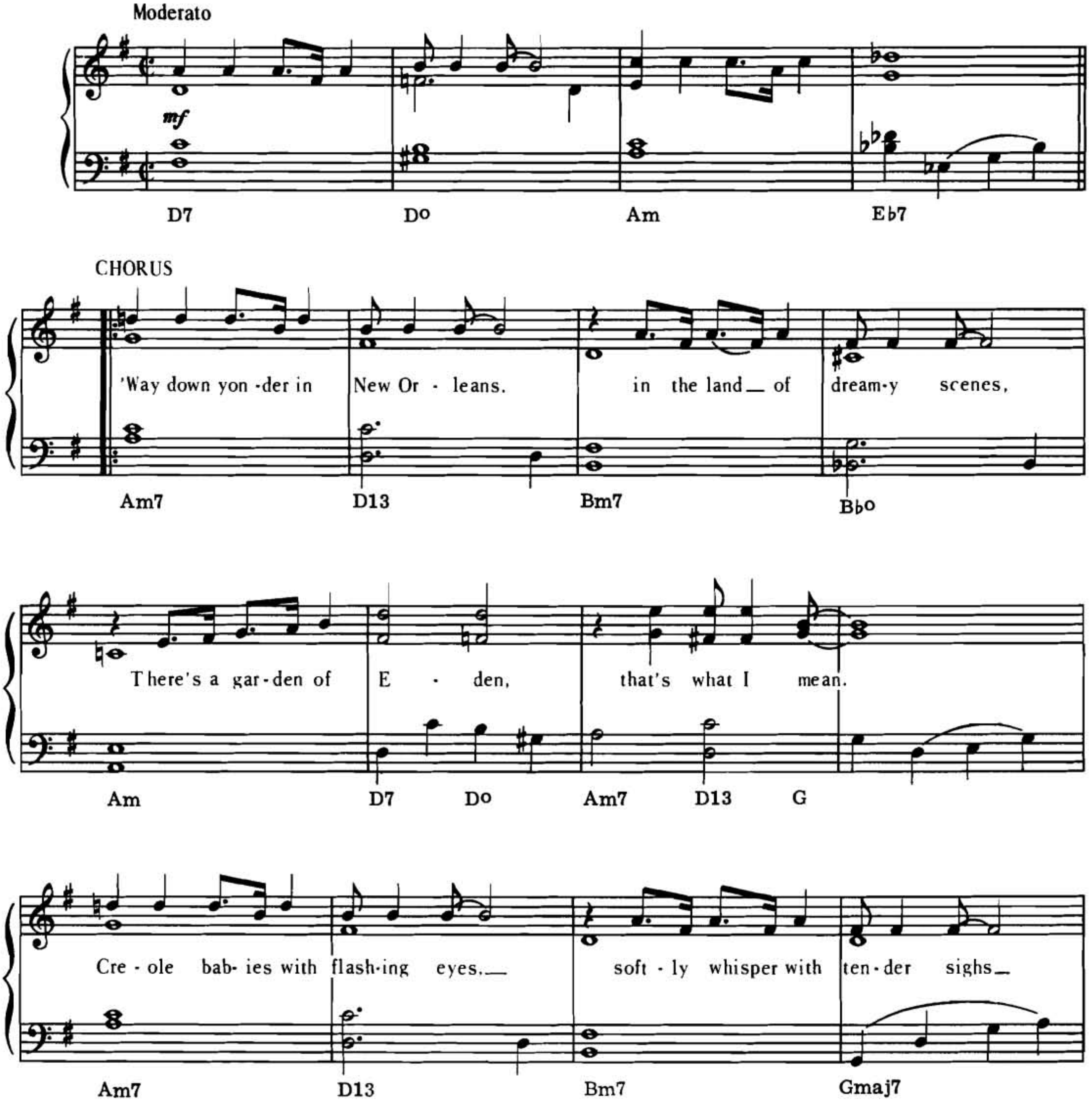

danc - ing heels to save my soul. Wea - ry blues can't get in -
D
Ab7
G7
Cm
- to my shoes be - cause my shoes re - fuse to ev - er grow
Ab7
Cm
wear - y.
I keep cheerful on an ear - ful
C7+
C7
F9
Abm
of mus - ic sweet 'cause I've got hap - hap - hap-py
Eb6
C7
F7
Fm7
Bb7
1
feet.
2
feet.
Eb
Ab7
D7b5
G7
Eb
Ab7
Eb


You swing it, So do I,
Da-dya
Tra-la
I swing it, so do you.
1
Am7
G
(Dsusp)
2
So do you.
mf
G
Ab6
G
Ab6
G
Ab
G
C
C#dim
G
G7
C
C#dim
G


D7
G
D7
G
mp
Drop a nick-el in his hat, like a rich a-ris-to-crat,
G
Gm D7
Ev-'ry nick-el that you fling makes that or-gan grin-der swing,
Hi-ho,
G
Gm G6
Pa swings it, so does ma,
Hi-ho,
Ma swings it, so does pa,
Hi-ho,
Am7
(Dsusp)
G
You swing it, so do I,
Hi-ho,
I swing it, so do you.
Am7
(Dsusp)
G

Way Down Yonder In New Orleans

Words & Music by
Creamer & Layton


Moderato
mf
D7 Do Am Eb7
CHORUS
'Way down yon-der in New Or-leans. in the land of dream-y scenes,
Am7 D13 Bm7 Bbo
There's a gar-den of E-den, that's what I mean.
Am D7 Do Am7 D13 G
Cre-ole bab-ies with flash-ing eyes. soft-ly whisper with ten-der sighs
Am7 D13 Bm7 Gmaj7

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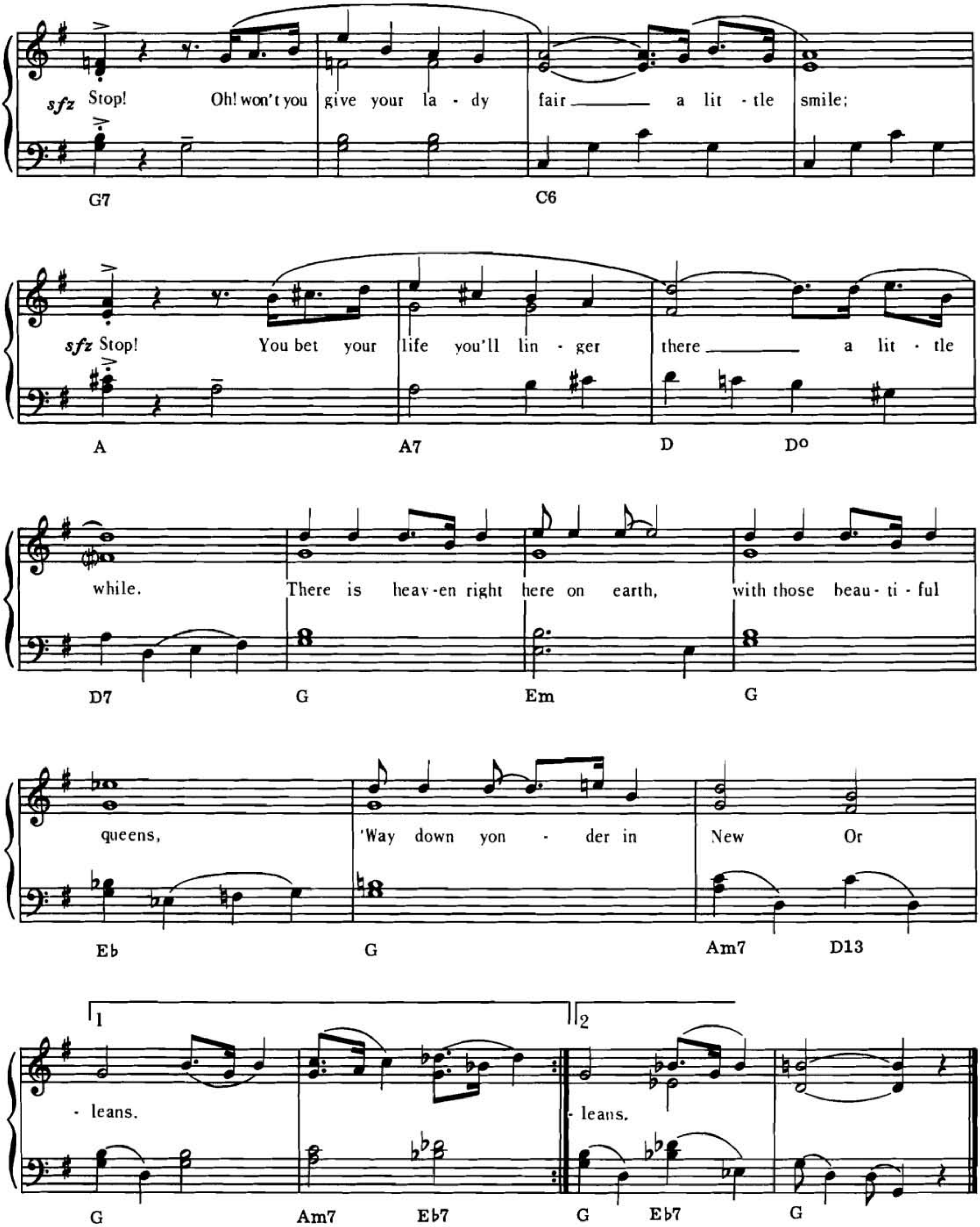
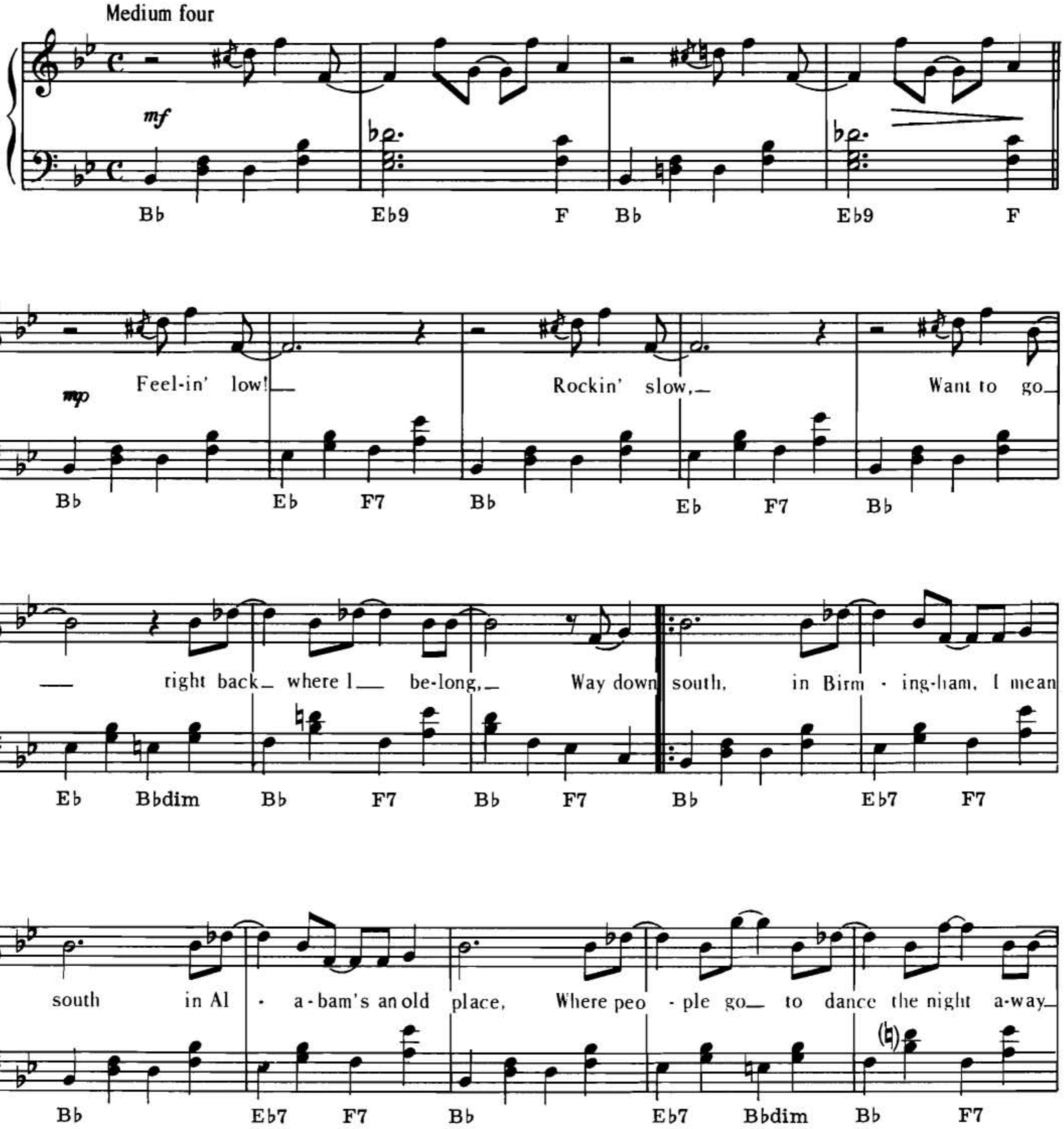

sfz
Stop! Oh! won't you give your la - dy fair a lit - tle smile;
G7
C6
sfz
Stop! You bet your life you'll lin - ger there a lit - tle
A
A7
D
D°
while. There is heav - en right here on earth, with those beau - ti - ful
D7
G
Em
G
queens, 'Way down yon - der in New Or
E♭
G
Am7
D13
1
- leans.
G
Am7
E♭7
2
- leans.
G
E♭7
G

Tuxedo Junction

Words by Buddy Feyne
Music by Erskine Hawkins, William Johnson &
Julian Dash


Medium four
mf
Bb
Eb9
F
Bb
Eb9
F
mp
Feel-in' low!
Rockin' slow,
Want to go
Bb
Eb
F7
Bb
Eb
F7
Bb
right back where I be-long,
Way down south, in Birm - ing-ham, I mean
Eb
Bbdim
Bb
F7
Bb
F7
Bb
Eb7
F7
south in Al - a-bam's an old place,
Where peo - ple go to dance the night a-way
Bb
Eb7
F7
Bb
Eb7
Bbdim
Bb
F7

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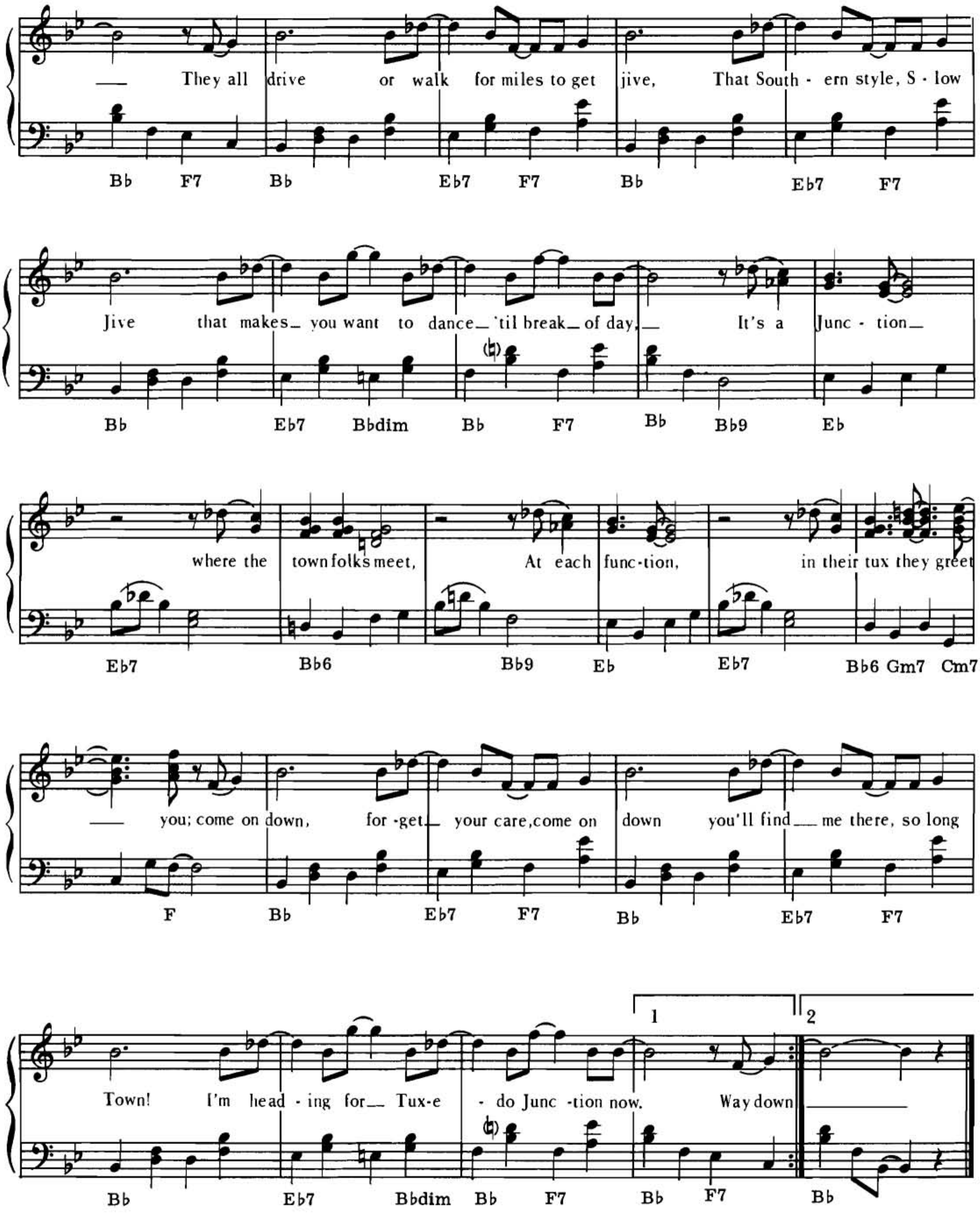
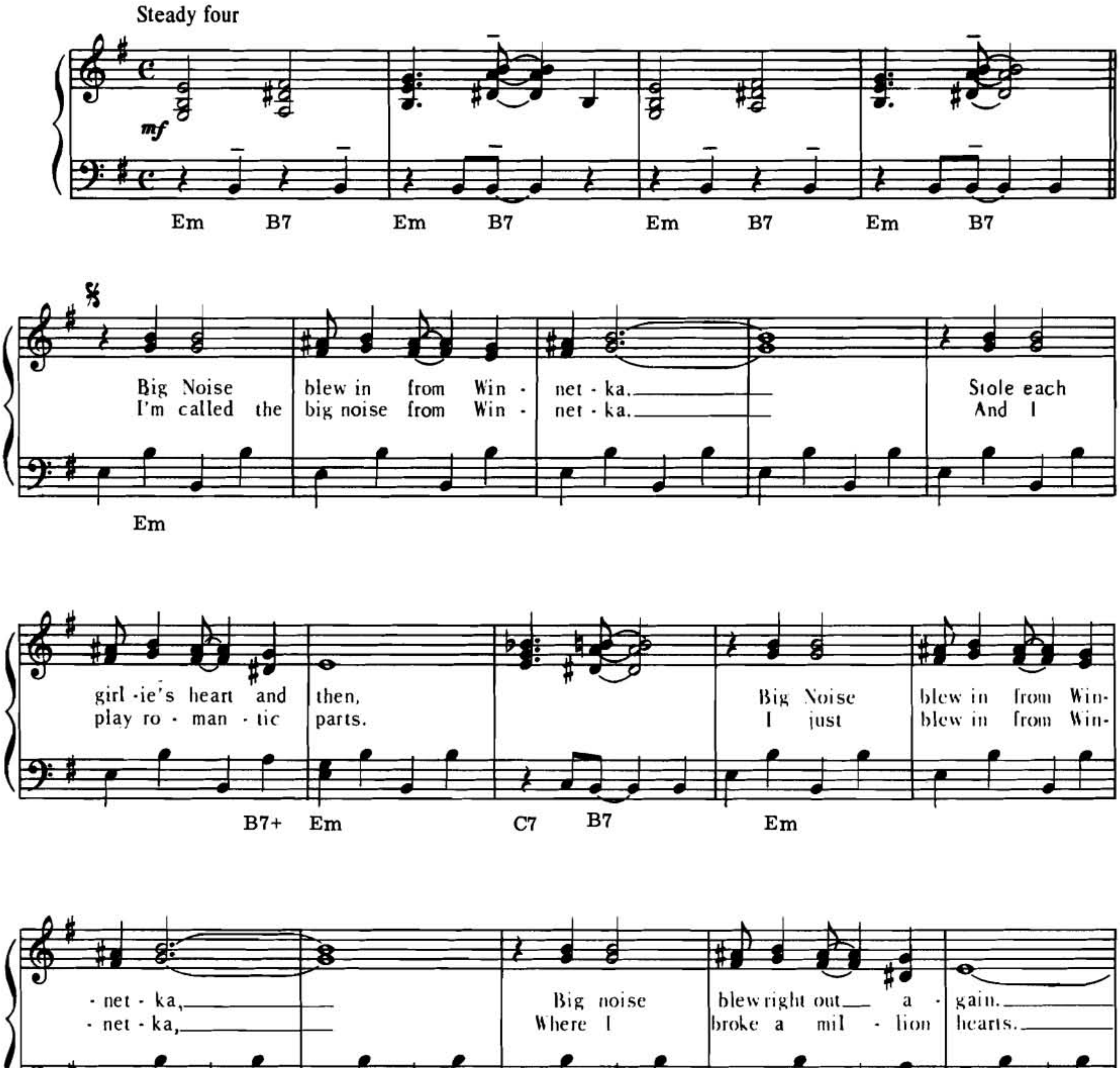

They all drive or walk for miles to get jive, That South-ern style, S-low
Bb F7 Bb Eb7 F7 Bb Eb7 F7
Jive that makes you want to dance 'til break of day, It's a Junc-tion
Bb Eb7 Bbdim Bb F7 Bb Bb9 Eb
where the town folks meet, At each func-tion, in their tux they greet
Eb7 Bb6 Bb9 Eb Eb7 Bb6 Gm7 Cm7
you; come on down, for-get your care, come on down you'll find me there, so long
F Bb Eb7 F7 Bb Eb7 F7
Town! I'm head-ing for Tux-e-do Junc-tion now. Way down
1 2
Bb Eb7 Bbdim Bb F7 Bb F7 Bb

Big Noise From Winnetka

Words by Gil Rodin & Bob Crosby
Music by Bob Haggart and Ray Bauduc


Steady four
mf
Em B7 Em B7 Em B7 Em B7
Em
Big Noise blew in from Win - net - ka, Stole each
I'm called the big noise from Win - net - ka. And I
girl - ie's heart and then,
play ro - man - tic parts.
B7+ Em C7 B7 Em
Big Noise blew in from Win - net - ka, Big noise blew right out a - gain.
I just blew in from Win - net - ka, Where I broke a mil - lion hearts.
B7+ Em

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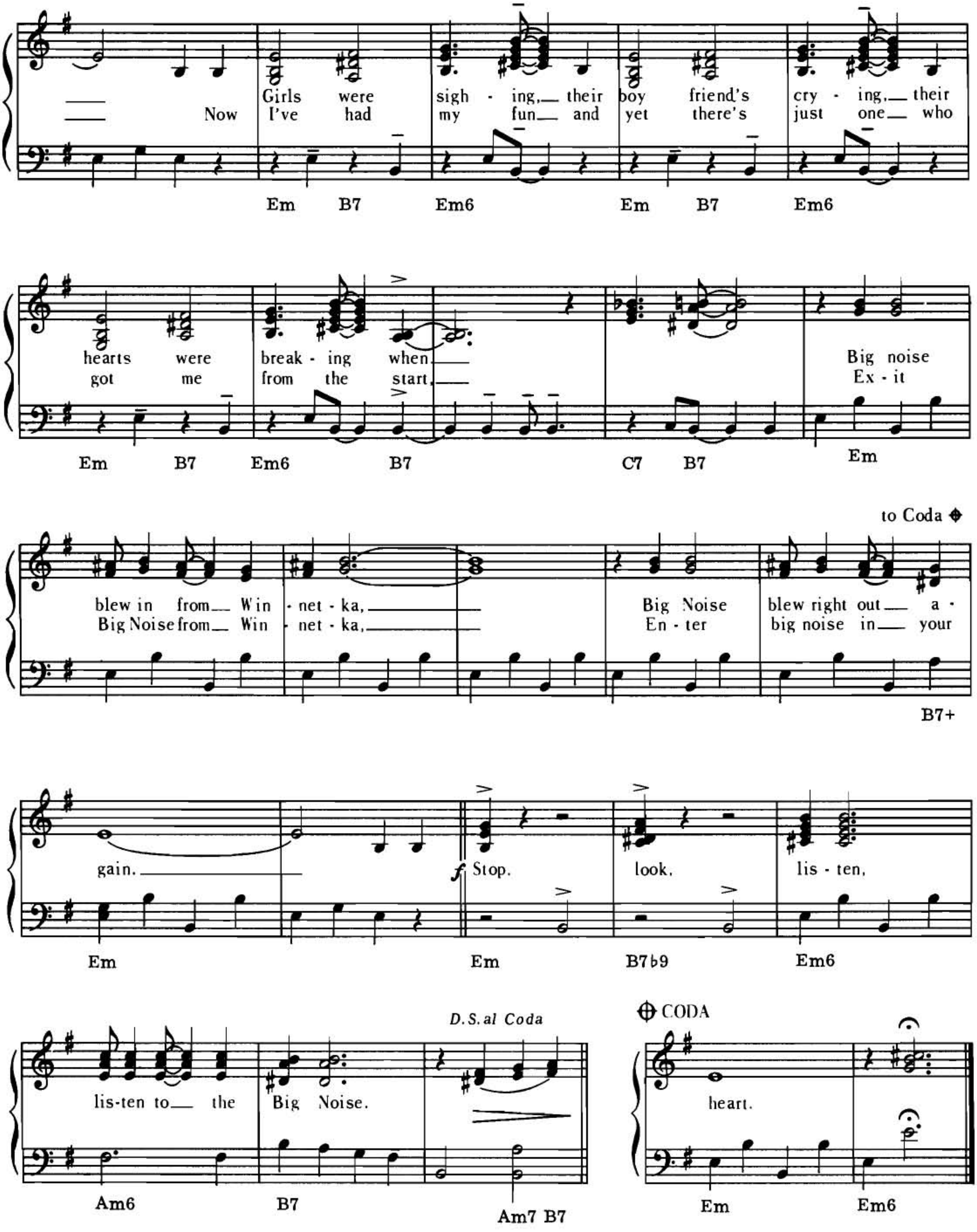
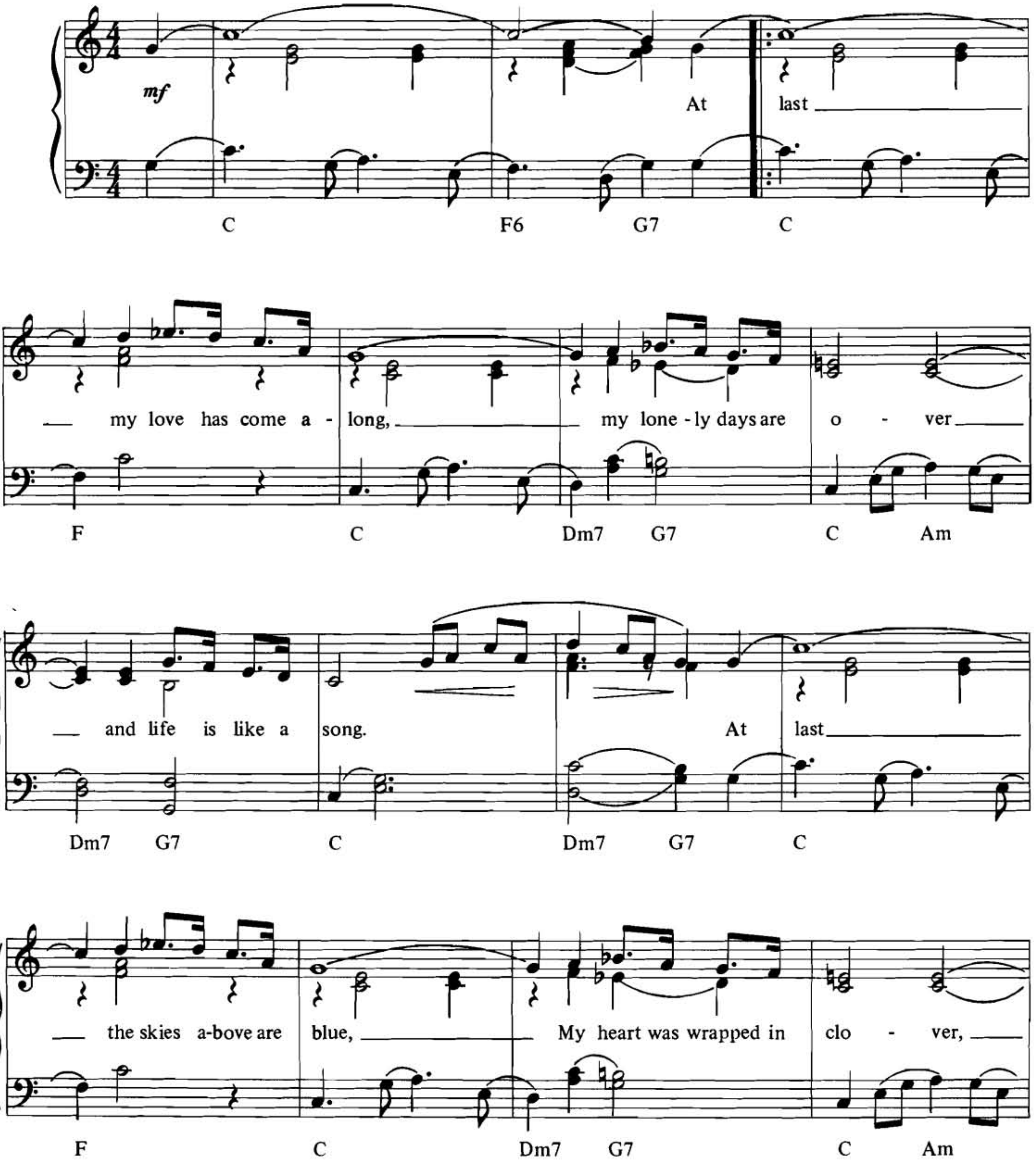

Now Girls were sigh - ing, their boy friend's cry - ing, their hearts were break - ing when
I've had my fun and yet there's just one who got me from the start,
Big noise blew in from Win - net - ka, Big Noise blew right out a - gain.
Ex - it Big Noise from Win - net - ka, En - ter big noise in your
Stop, look, lis - ten, lis-ten to the Big Noise.
heart.
Em B7 Em6 Em B7 Em6
Em B7 Em6 B7 C7 B7 Em
B7+
Em Em B7♭9 Em6
Am6 B7 Am7 B7
Em Em6
to Coda
f
D.S. al Coda
CODA

At Last

Words by Mack Gordon
Music by Harry Warren

Fairly slow


mf
C F6 G7 C
At last
my love has come a - long,
my lone - ly days are o - ver
F C Dm7 G7 C Am
and life is like a song.
At last
Dm7 G7 C Dm7 G7 C
the skies a-bove are blue,
My heart was wrapped in clo - ver,
F C Dm7 G7 C Am

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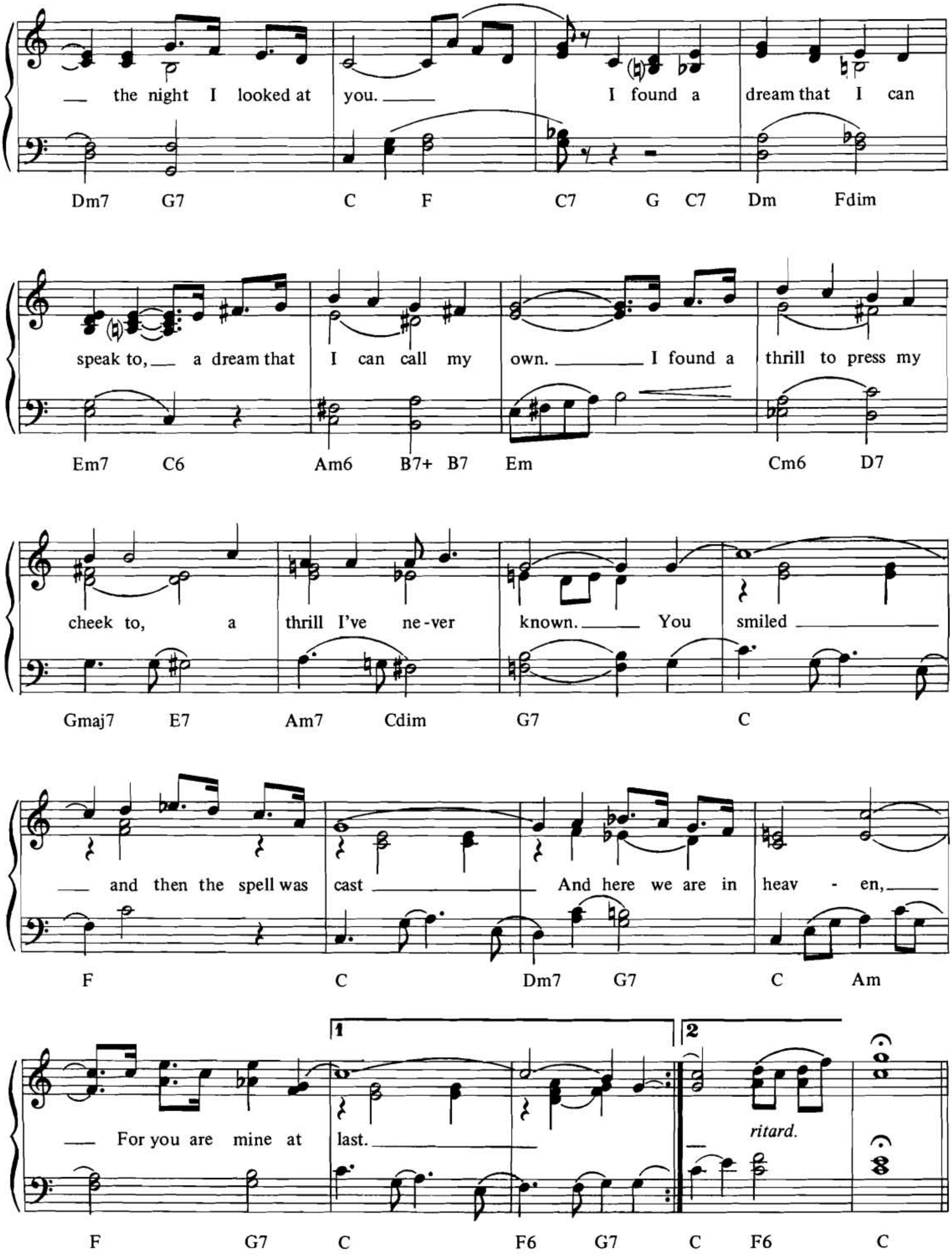
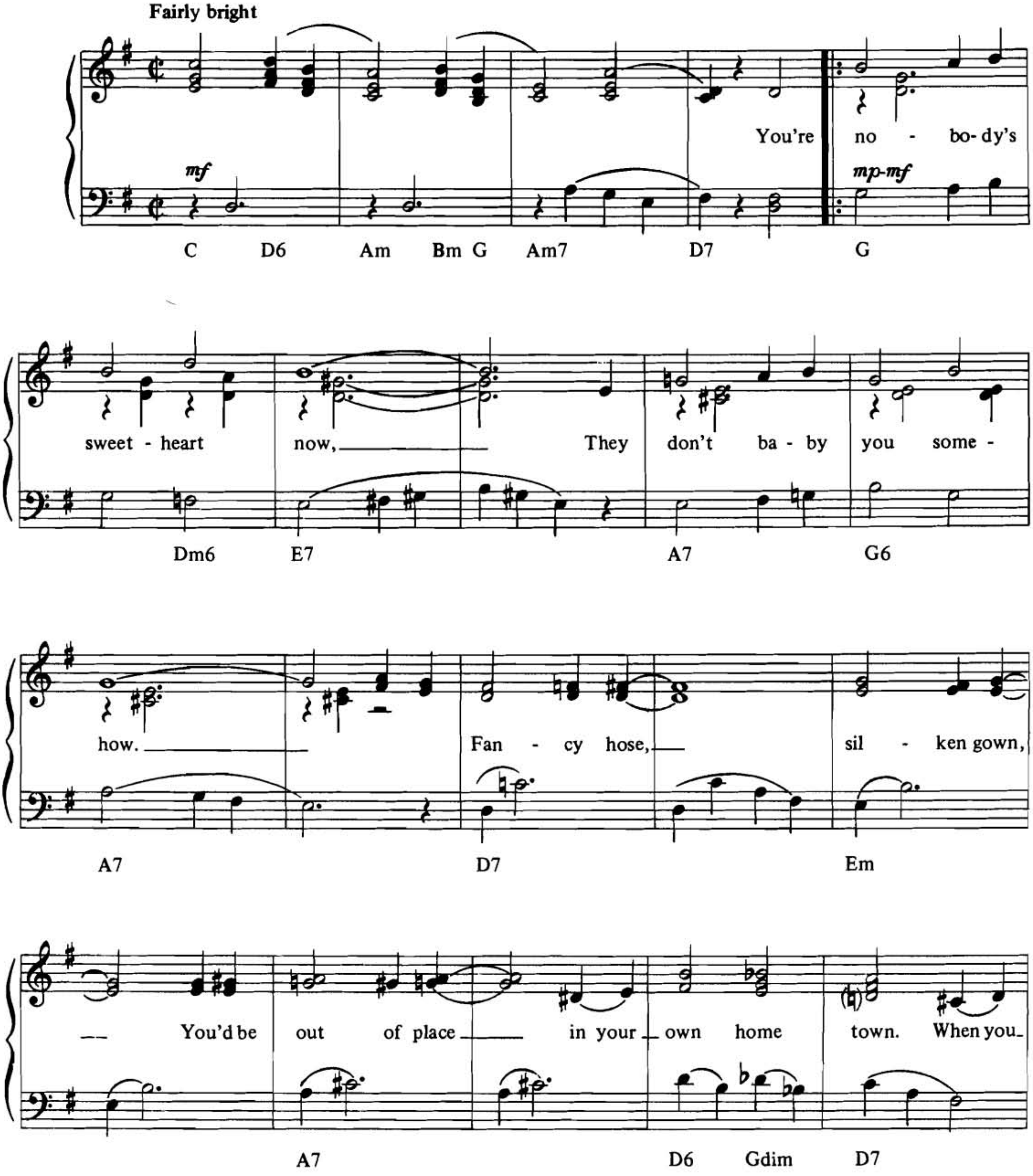

— the night I looked at you. — I found a dream that I can
Dm7 G7 C F C7 G C7 Dm Fdim
speak to, — a dream that I can call my own. — I found a thrill to press my
Em7 C6 Am6 B7+ B7 Em Cm6 D7
cheek to, a thrill I've ne-ver known. — You smiled —
Gmaj7 E7 Am7 Cdim G7 C
— and then the spell was cast — And here we are in heav - en, —
F C Dm7 G7 C Am
1
2
— For you are mine at last. —
—
ritard.
F G7 C F6 G7 C F6 C

Nobody's Sweetheart

Words & Music by Gus Kahn, Ernie Erdman,
Billy Meyers & Elmer Schoebel


Fairly bright
mf
C D6 Am Bm G Am7 D7
You're
mp-mf
no - bo-dy's
G
sweet - heart now, They don't ba - by you some -
Dm6 E7 A7 G6
how. Fan - cy hose, sil - ken gown,
A7 D7 Em
You'd be out of place in your own home town. When you
A7 D6 Gdim D7

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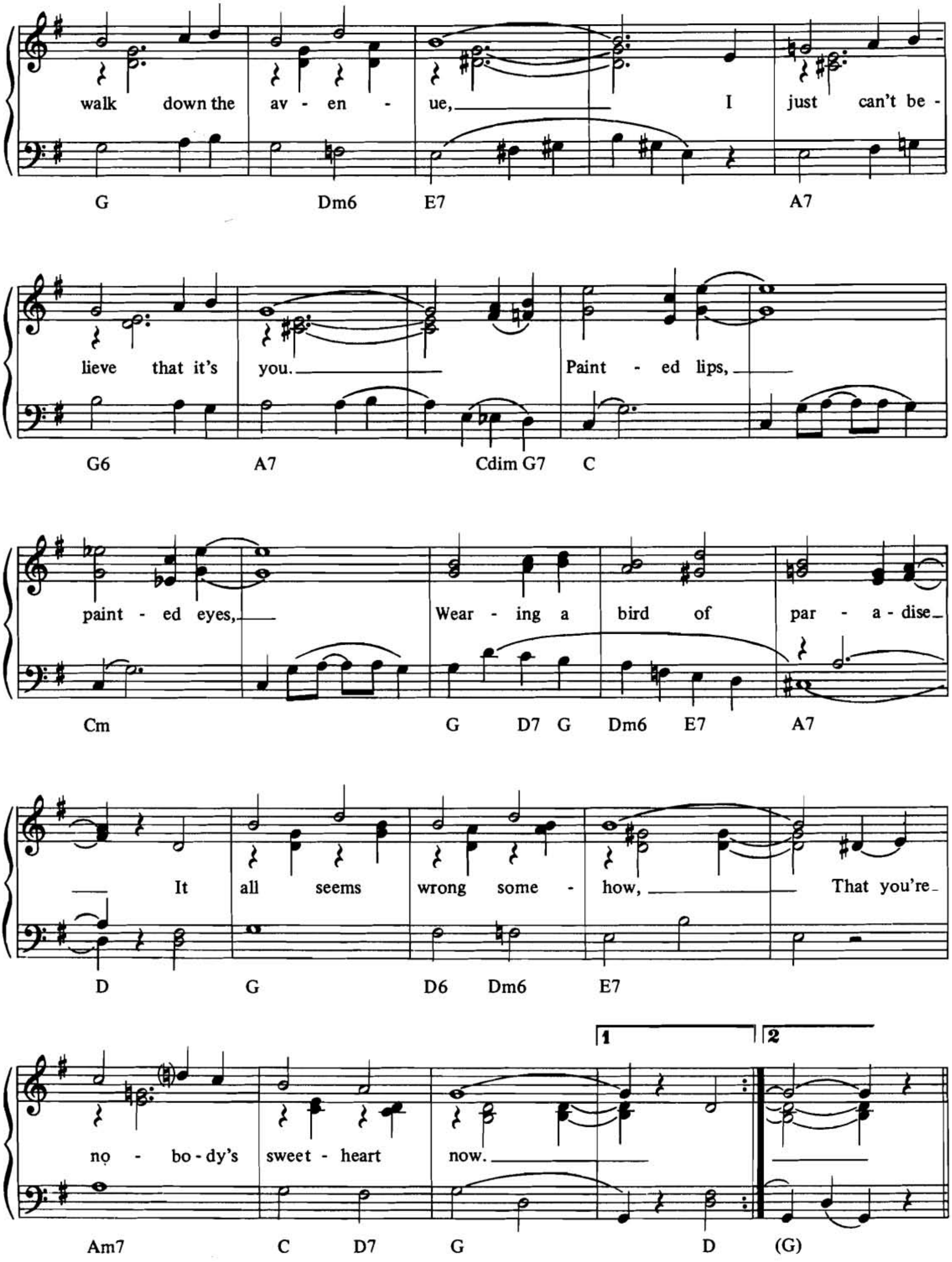
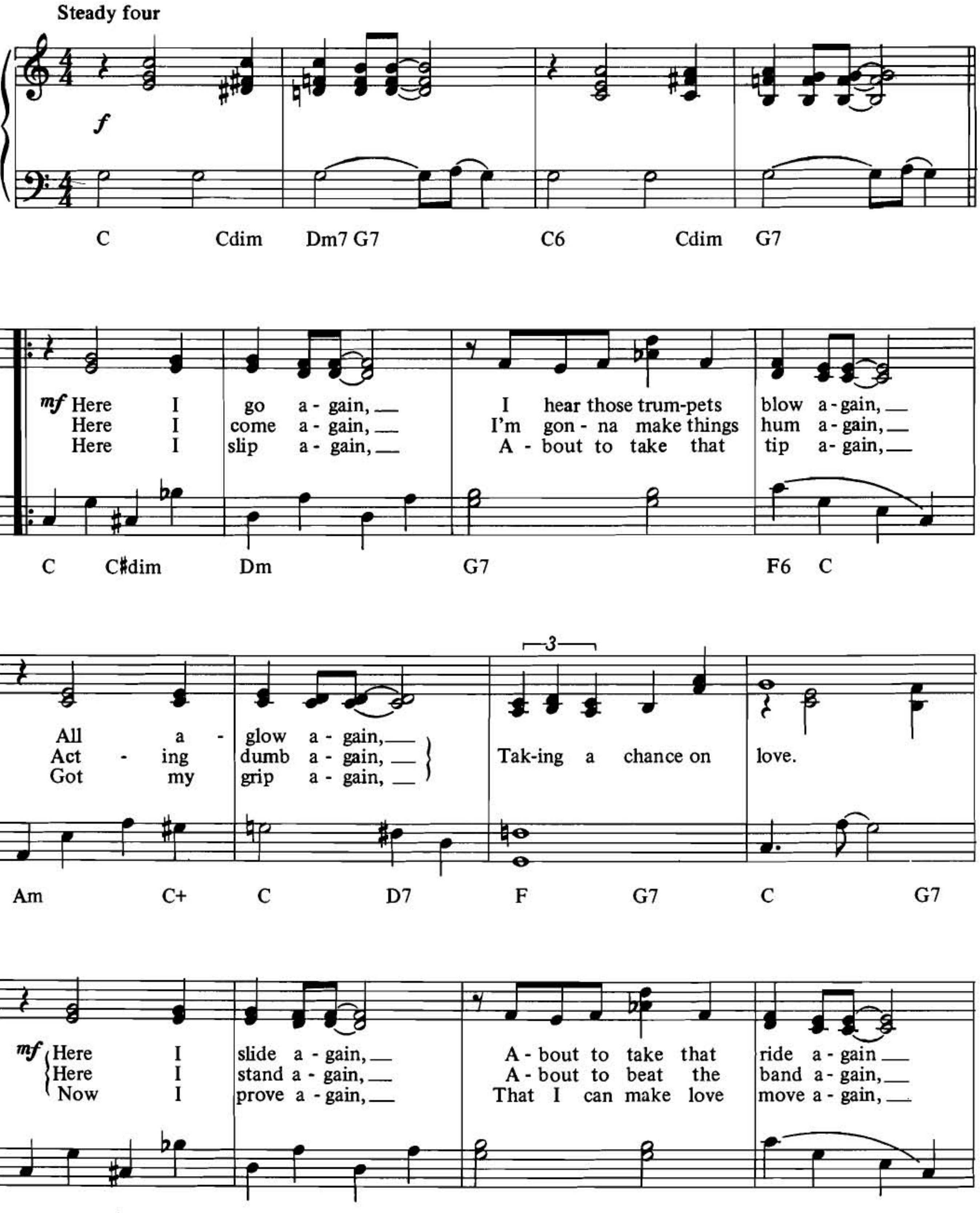

walk down the av - en - ue, I just can't be - lieve that it's you. Paint - ed lips, paint - ed eyes, Wear - ing a bird of par - a - dise It all seems wrong some - how, That you're no - bo - dy's sweet - heart now.
G Dm6 E7 A7
G6 A7 Cdim G7 C
Cm G D7 G Dm6 E7 A7
D G D6 Dm6 E7
Am7 C D7 G D (G)
1
2

Taking A Chance On Love

Words by John La Touche & Ted Fetter
Music by Vernon Duke


Steady four
f
C Cdim Dm7 G7 C6 Cdim G7
mf
Here I go a-gain, I hear those trum-pets blow a-gain,
Here I come a-gain, I'm gon-na make things hum a-gain,
Here I slip a-gain, A-bout to take that tip a-gain,
C C♯dim Dm G7 F6 C
All a-glow a-gain,
Act-ing dumb a-gain,
Got my grip a-gain,
Tak-ing a chance on love.
3
Am C+ C D7 F G7 C G7
mf
Here I slide a-gain, A-bout to take that ride a-gain
Here I stand a-gain, A-bout to beat the band a-gain,
Now I prove a-gain, That I can make love move a-gain,
C C♯dim Dm G7 F6 C

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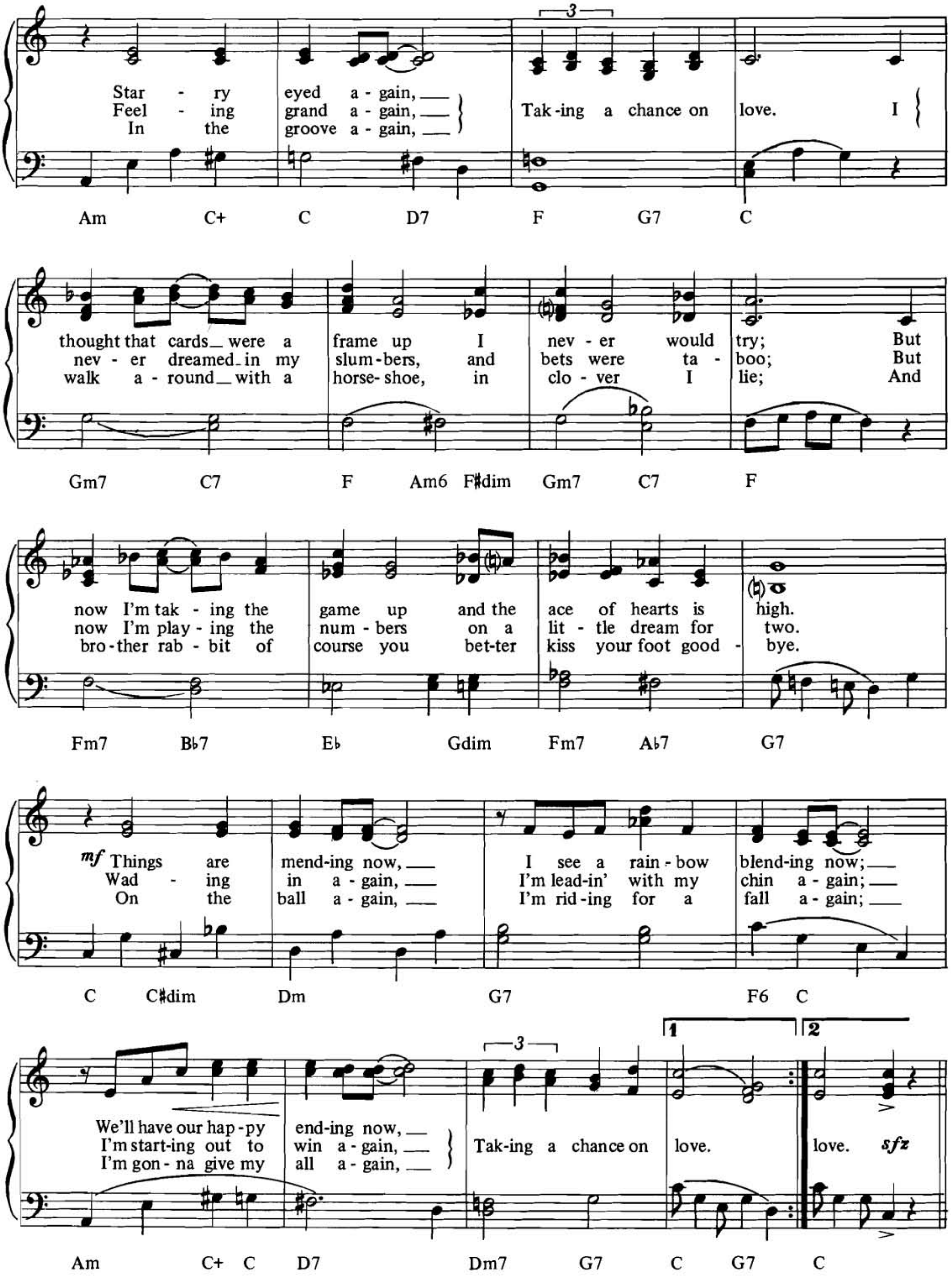
3
Star - ry eyed a - gain, Taking a chance on love. I
Feel - ing grand a - gain,
In the groove a - gain,
Am C+ C D7 F G7 C
thought that cards were a frame up I never would try; But
never dreamed in my slumbers, and bets were taboo; But
walk around with a horseshoe, in clover I lie; And
Gm7 C7 F Am6 F♯dim Gm7 C7 F
now I'm taking the game up and the ace of hearts is high.
now I'm playing the numbers on a little dream for two.
brother rabbit of course you better kiss your foot good - bye.
Fm7 B♭7 E♭ Gdim Fm7 A♭7 G7
mf
Things are mending now, I see a rainbow blending now;
Wading in again, I'm leadin' with my chin again;
On the ball again, I'm riding for a fall again;
C C♯dim Dm G7 F6 C
We'll have our happy ending now,
I'm starting out to win again,
I'm gonna give my all again,
3
Taking a chance on love.
1
love.
2
love.
sfz
Am C+ C D7 Dm7 G7 C G7 C

The Beatles

Enya

Phil Collins

Van Morrison

Bob Dylan

Sting

Paul Simon

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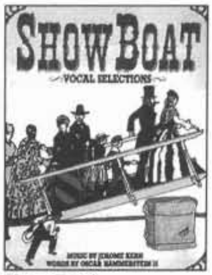
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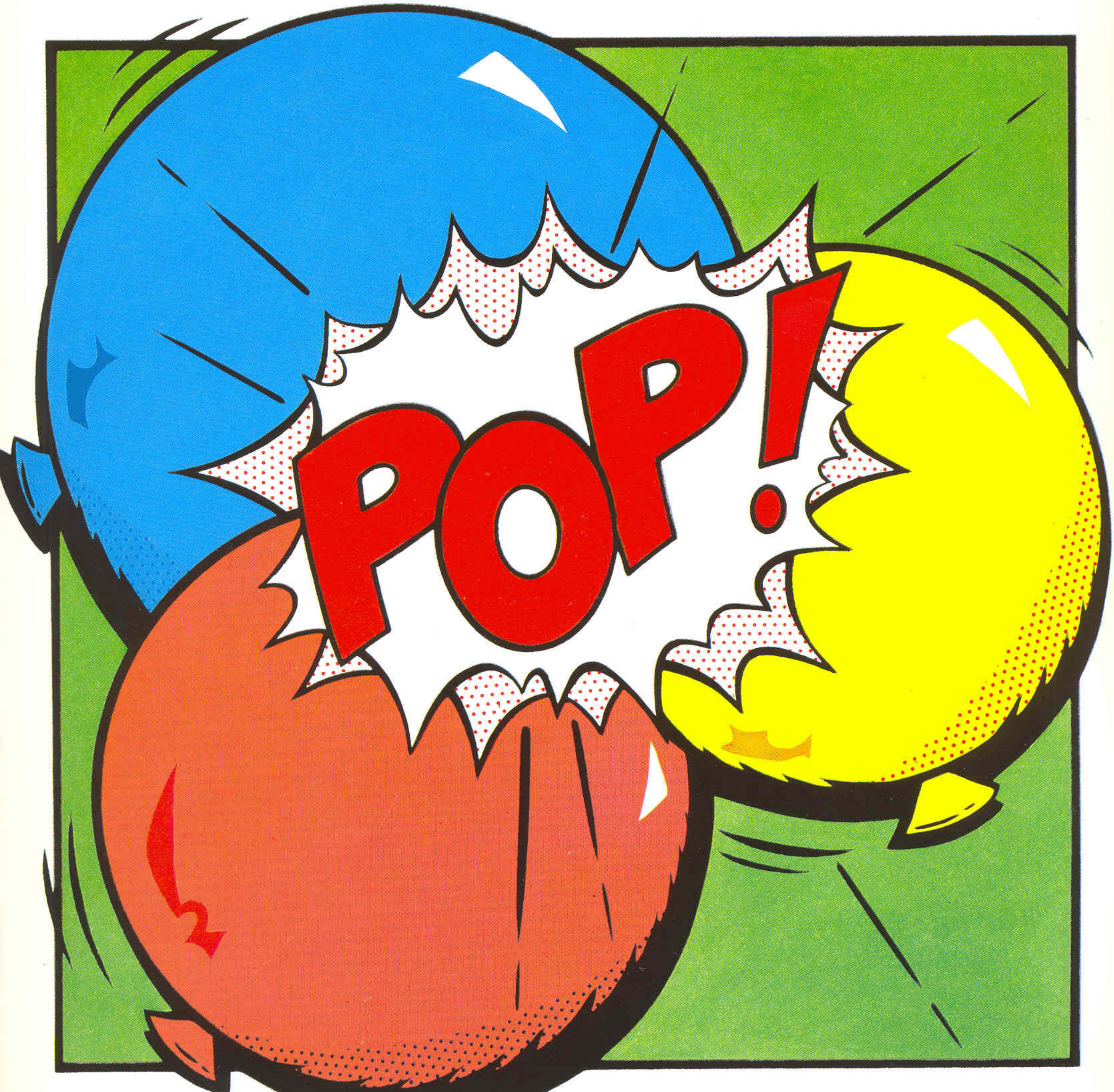

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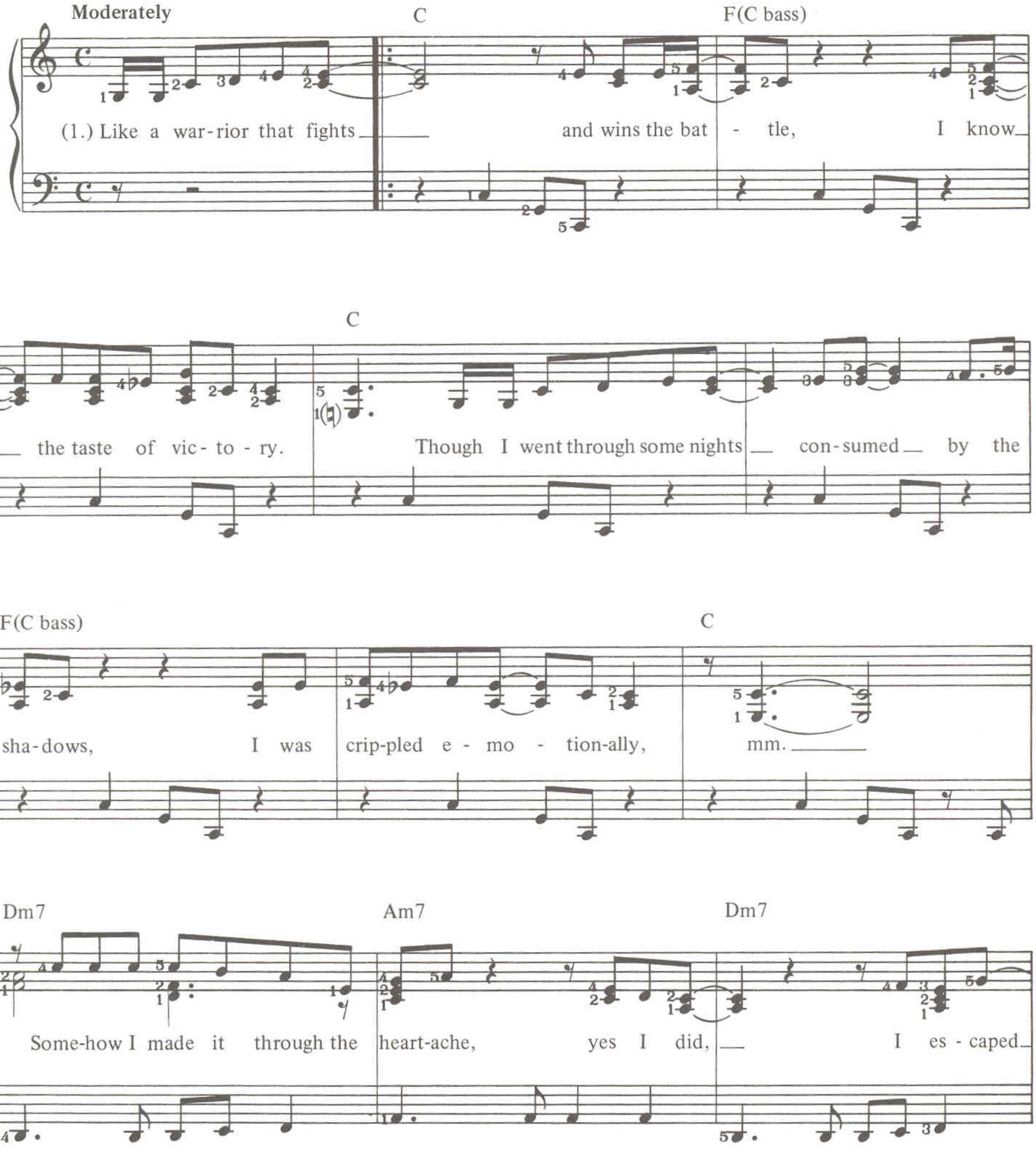
I Knew You Were Waiting (For Me)

Words and Music by Simon Climie and Dennis Morgan


Moderately
C
F(C bass)
(1.) Like a war-rior that fights ___ and wins the bat - tle, I know ___ the taste of vic-to-ry.
C
Though I went through some nights ___ con-sumed ___ by the
F(C bass)
sha-dows, I was crip-pled e - mo - tion-ally,
C
mm. ___
Dm7
Some-how I made it through the
Am7
heart-ache, yes I did, ___
Dm7
I es-caped ___

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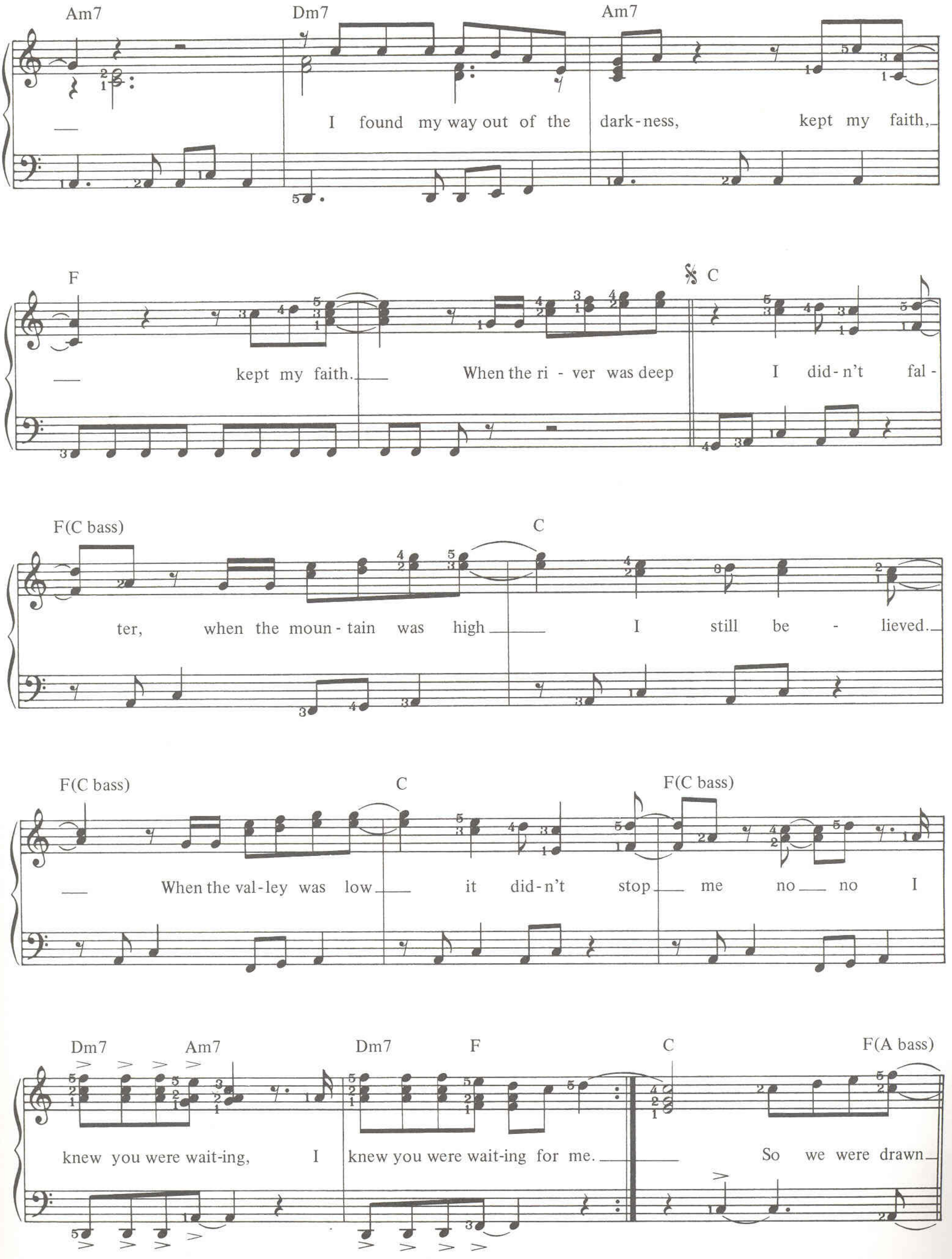
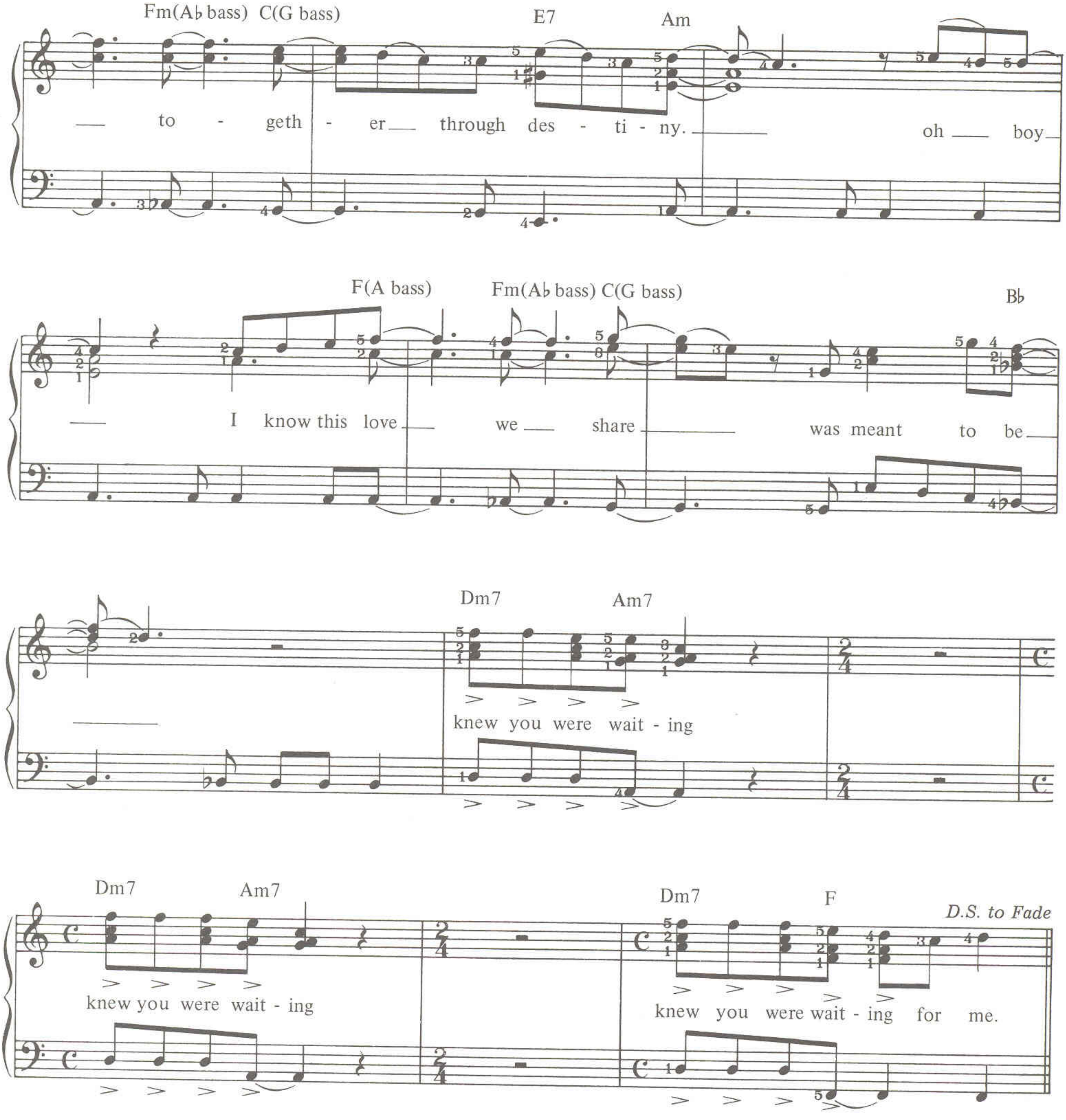

Am7 Dm7 Am7
I found my way out of the dark-ness, kept my faith,
F C
kept my faith. When the ri - ver was deep I did-n't fal -
F(C bass) C
ter, when the moun-tain was high I still be - lieved.
F(C bass) C F(C bass)
When the val-ley was low it did-n't stop me no no I
Dm7 Am7 Dm7 F C F(A bass)
knew you were wait-ing, I knew you were wait-ing for me. So we were drawn


Fm(A♭ bass) C(G bass)
E7
Am
to - geth - er through des - ti - ny.
oh boy
F(A bass)
Fm(A♭ bass) C(G bass)
B♭
I know this love we share was meant to be
Dm7
Am7
knew you were wait - ing
Dm7
Am7
knew you were wait - ing
Dm7
F
D.S. to Fade
knew you were wait - ing for me.

VERSE 2:
With an endless desire
I kept on searching
Sure in time our eyes would meet.

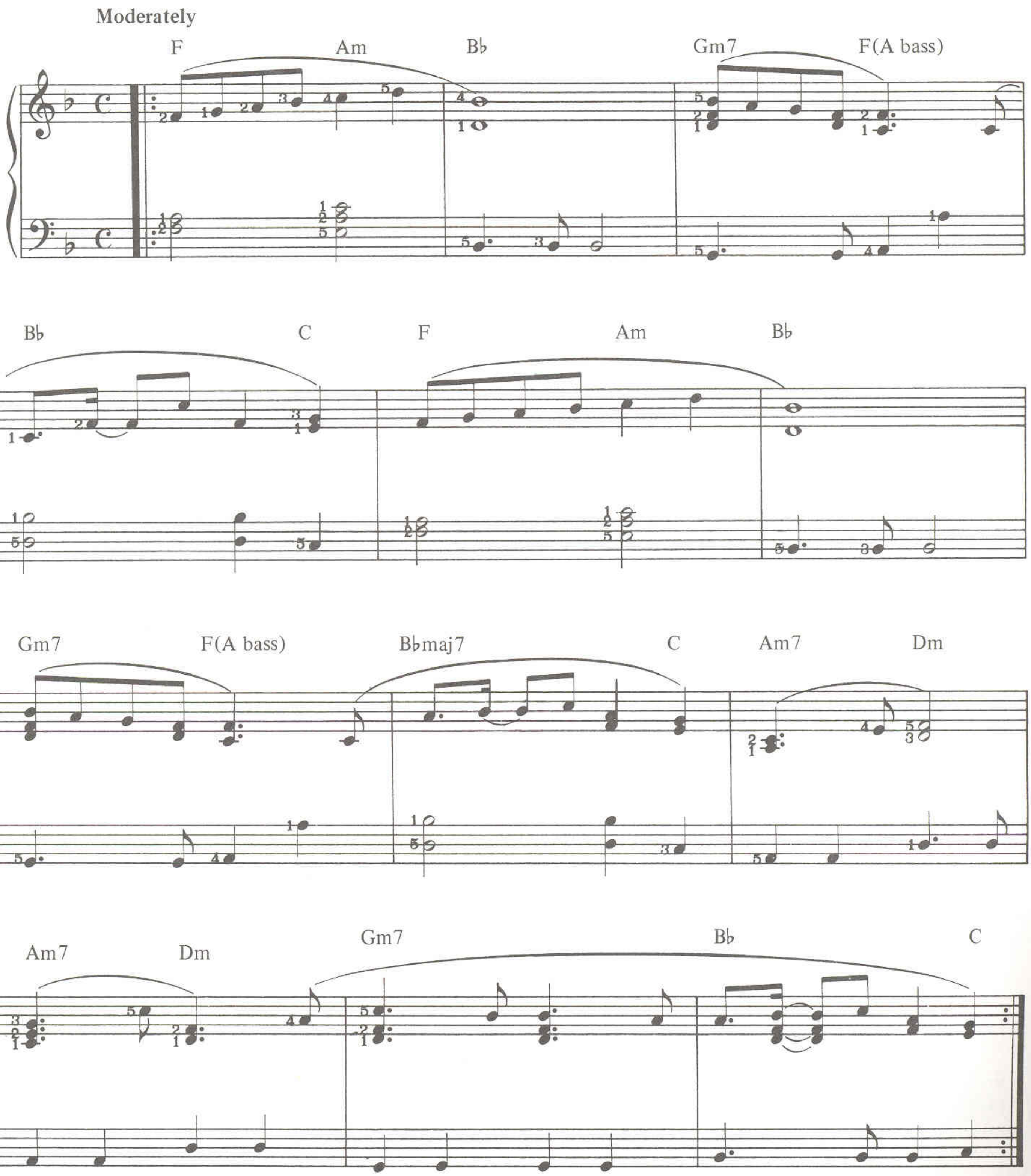
And like the bridge is on fire
The hurt is over
One touch and you set me free.

I don't regret a single moment, no I don't, looking back
When I think of all those disappointments, I just laugh, I just laugh.

EastEnders

(Theme from "EastEnders")

By Leslie Osborne and Simon May


Moderately
F
Am
B♭
Gm7
F(A bass)
B♭
C
F
Am
B♭
Gm7
F(A bass)
B♭maj7
C
Am7
Dm
Am7
Dm
Gm7
B♭
C

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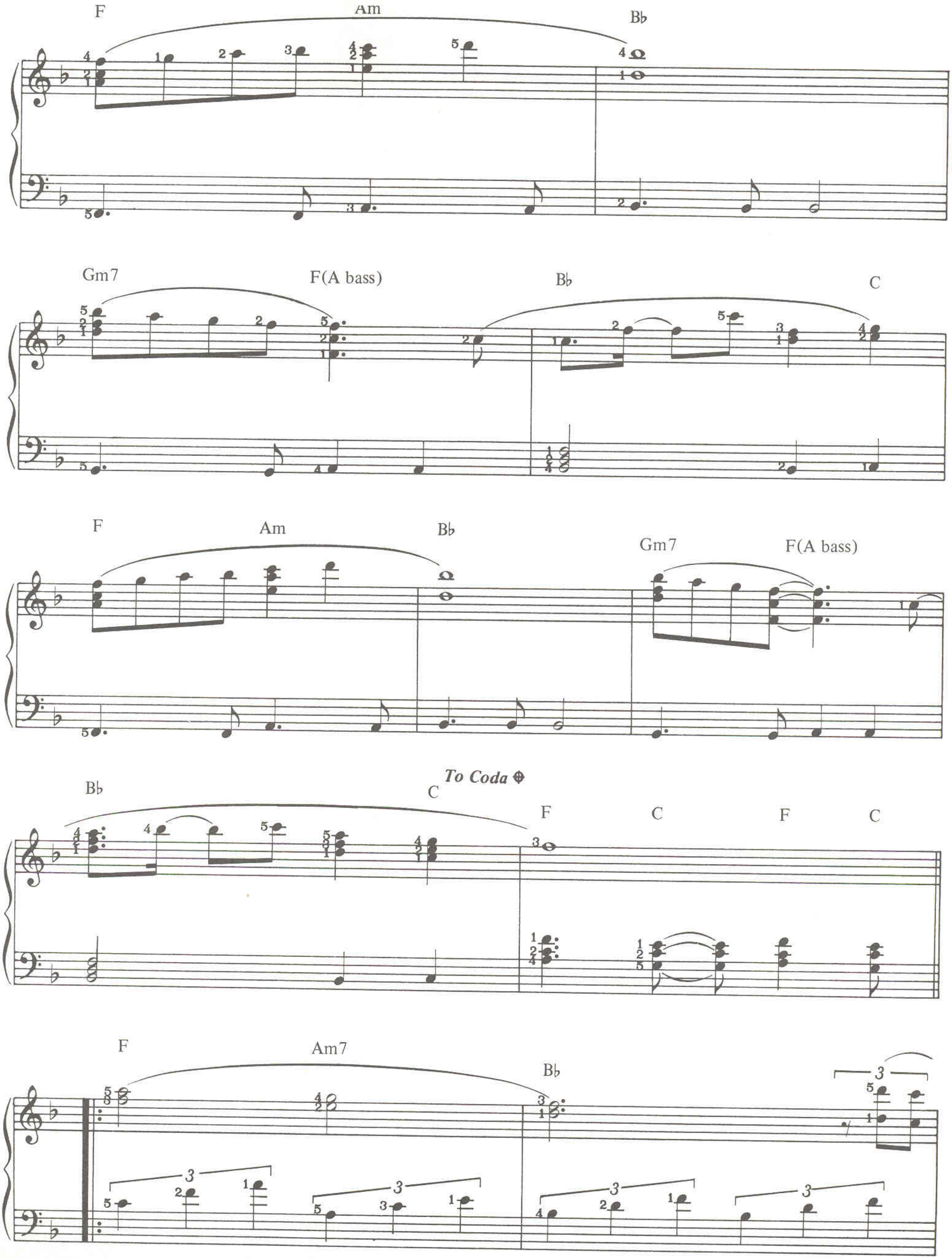
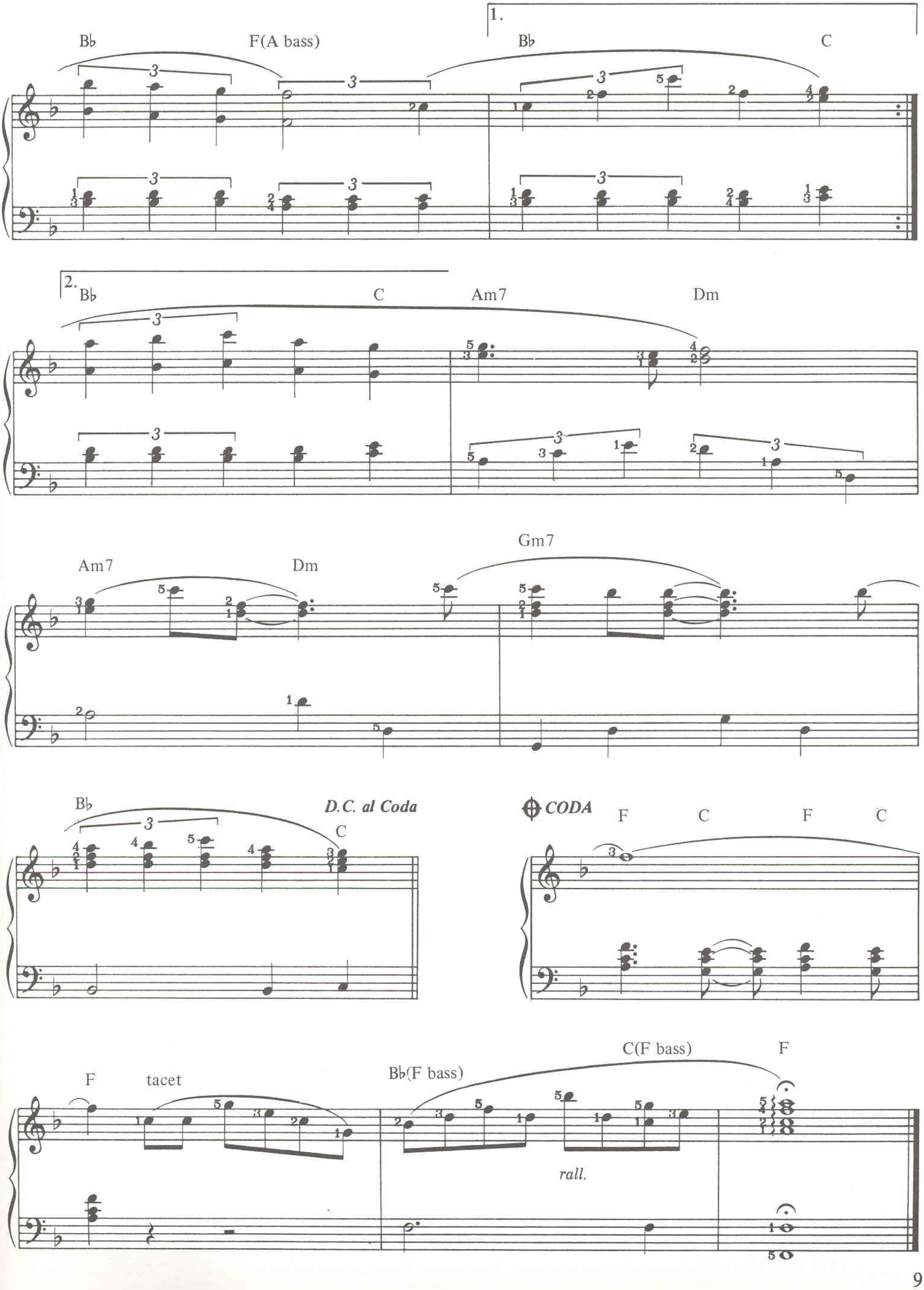
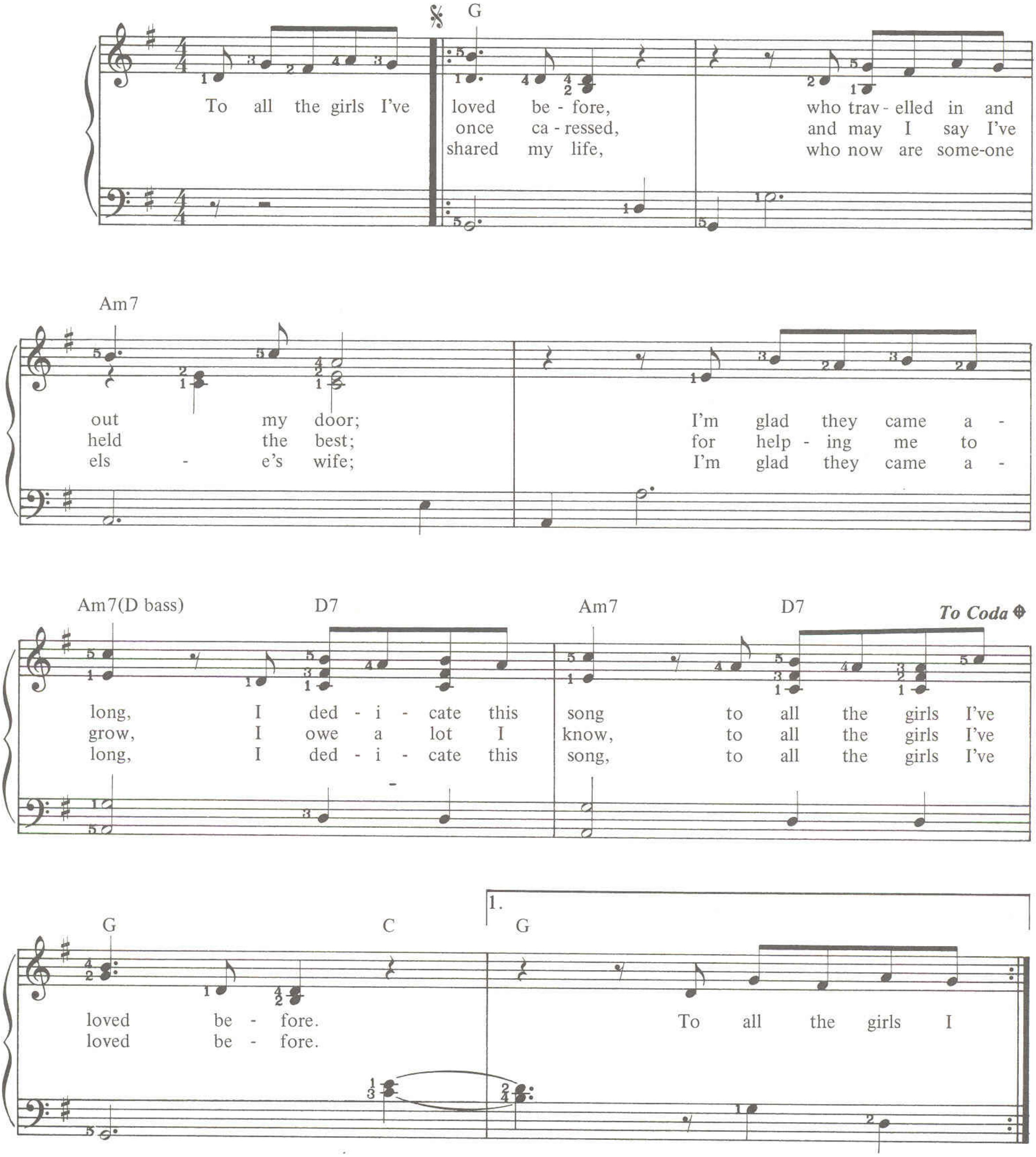

F
Am
B♭
Gm7
F(A bass)
B♭
C
F
Am
B♭
Gm7
F(A bass)
B♭
To Coda ⊕
C
F
C
F
C
F
Am7
B♭


B♭
F(A bass)
1.
B♭
C
2.
B♭
C
Am7
Dm
Am7
Dm
Gm7
B♭
D.C. al Coda
C
CODA
F
C
F
C
F
tacet
B♭(F bass)
C(F bass)
F
rall.

To All The Girls I've Loved Before

Words and Music by Hal David and Albert Hammond


G
To all the girls I've
loved be - fore, who trav - elled in and
once ca - ressed, and may I say I've
shared my life, who now are some-one
Am7
out my door; I'm glad they came a -
held the best; for help - ing me to
els - e's wife; I'm glad they came a -
Am7(D bass) D7 Am7 D7
To Coda
long, I ded - i - cate this song to all the girls I've
grow, I owe a lot I know, to all the girls I've
long, I ded - i - cate this song, to all the girls I've
G C
1.
G
loved be - fore. To all the girls I
loved be - fore.

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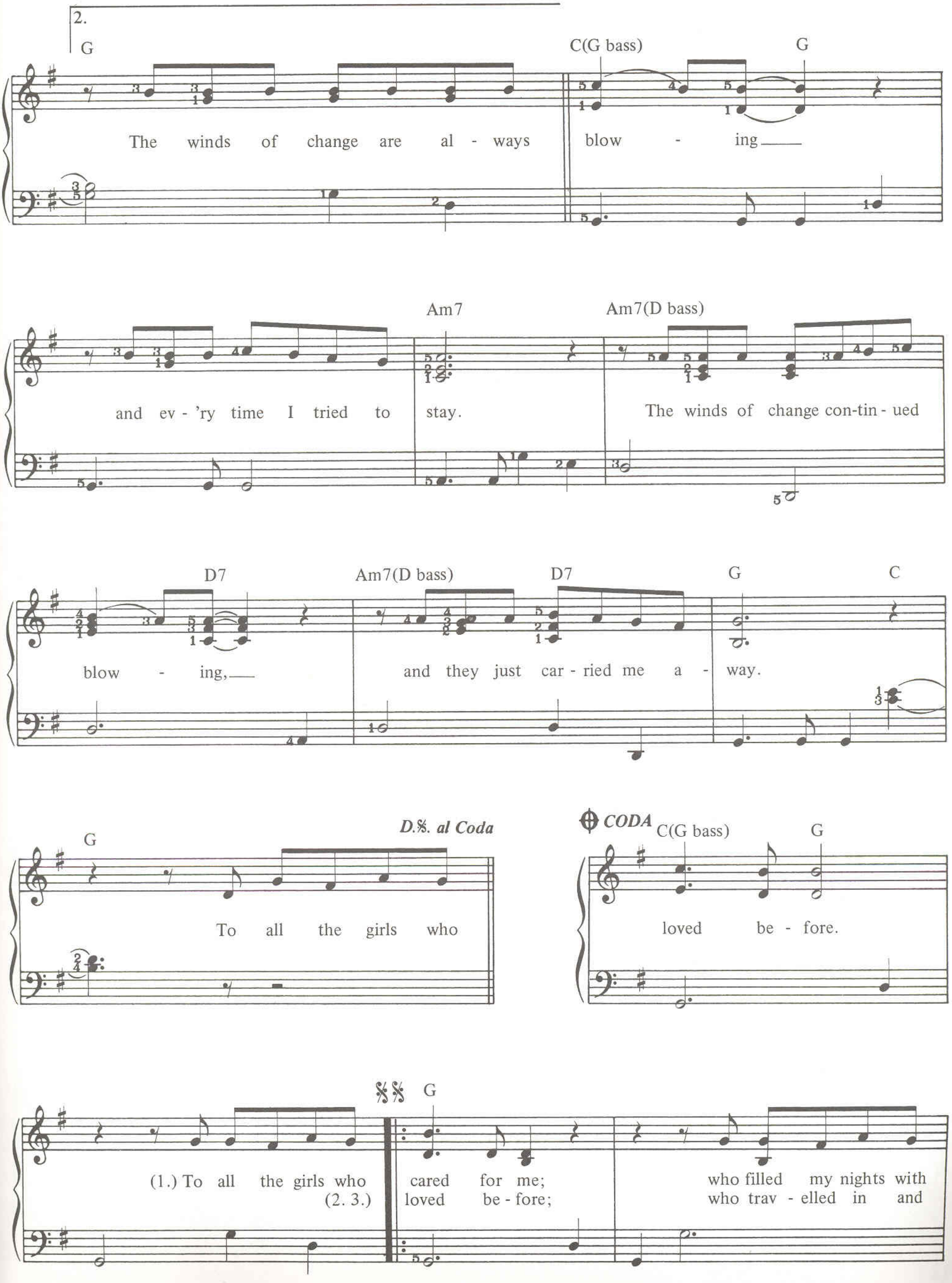
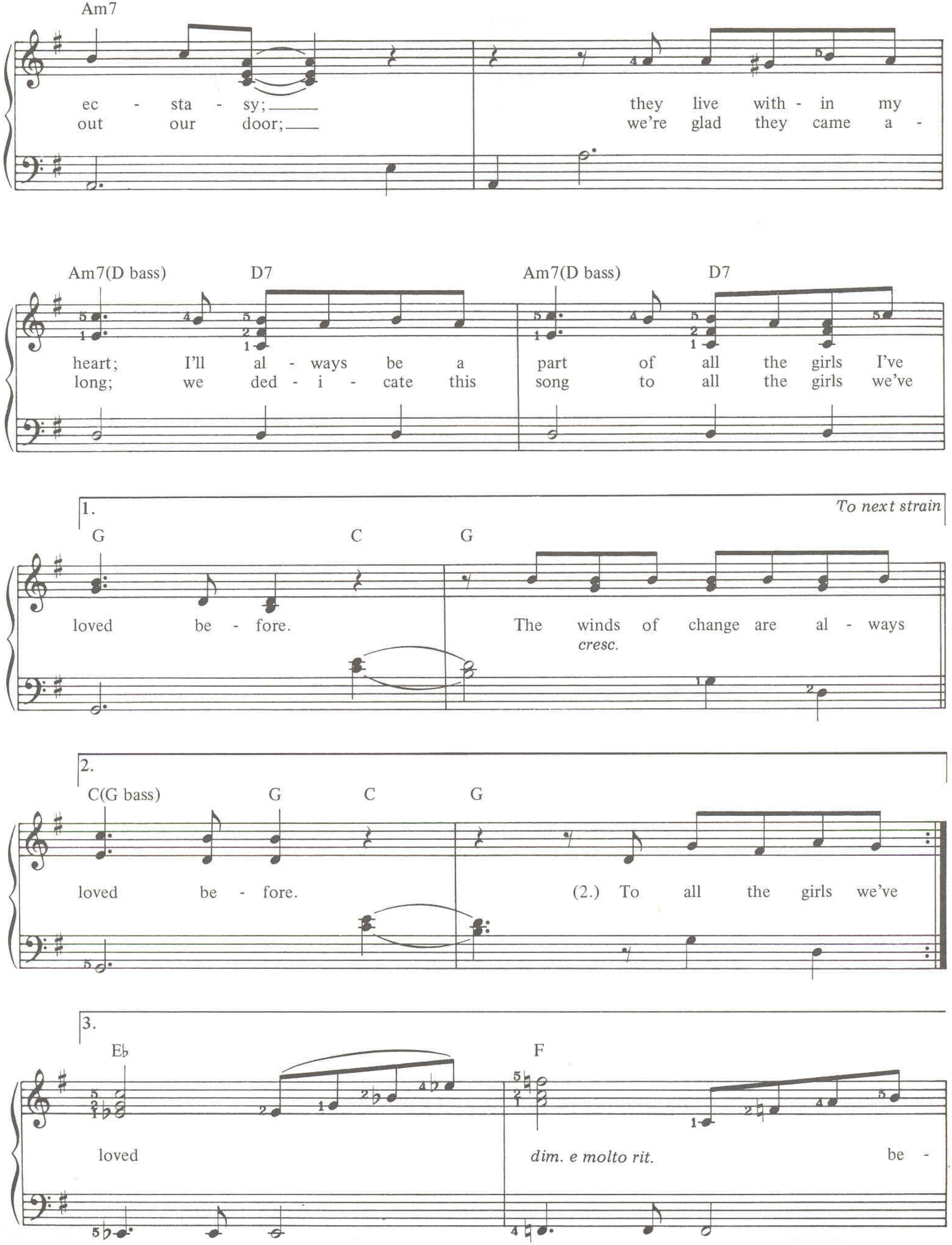
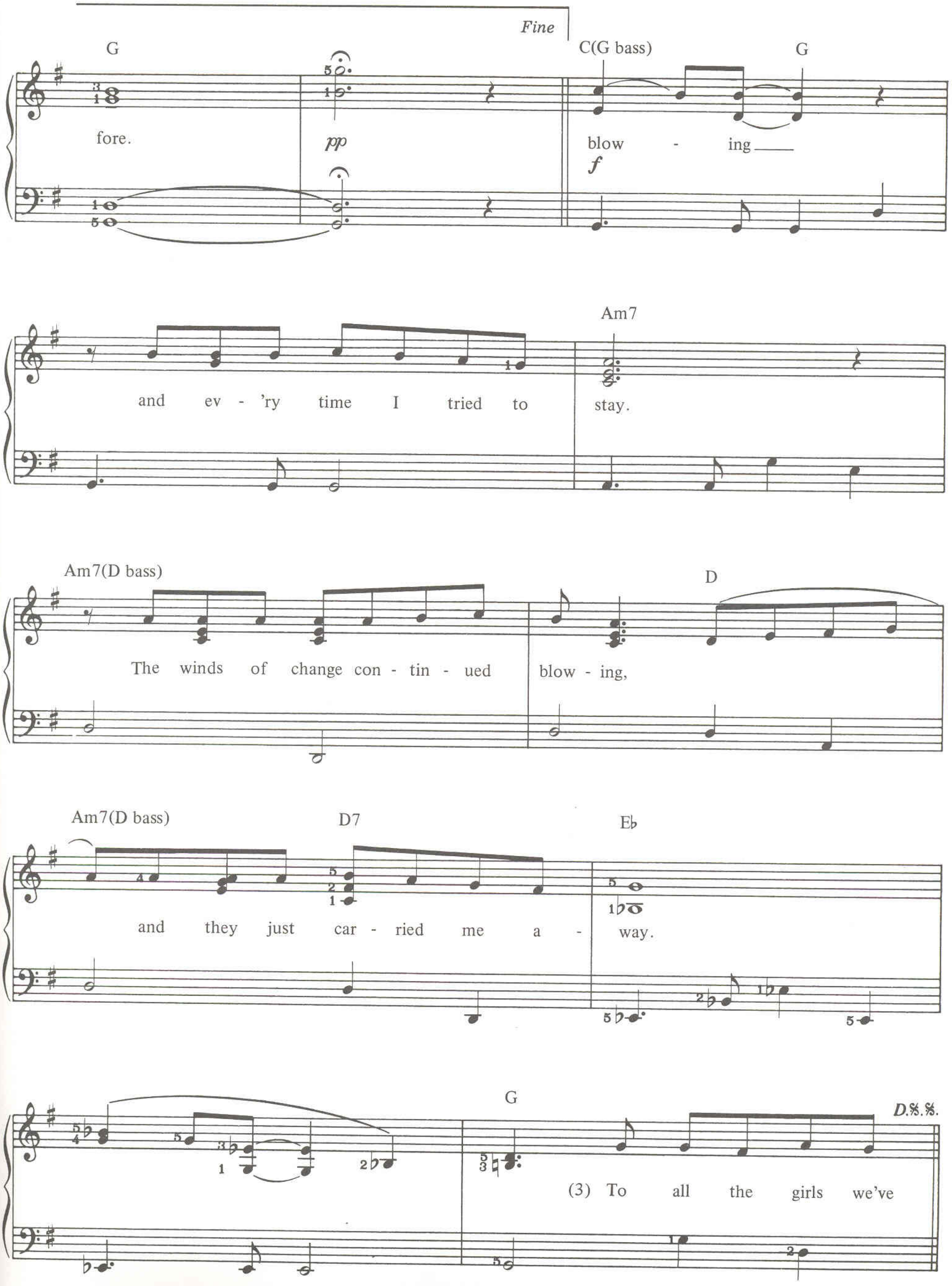
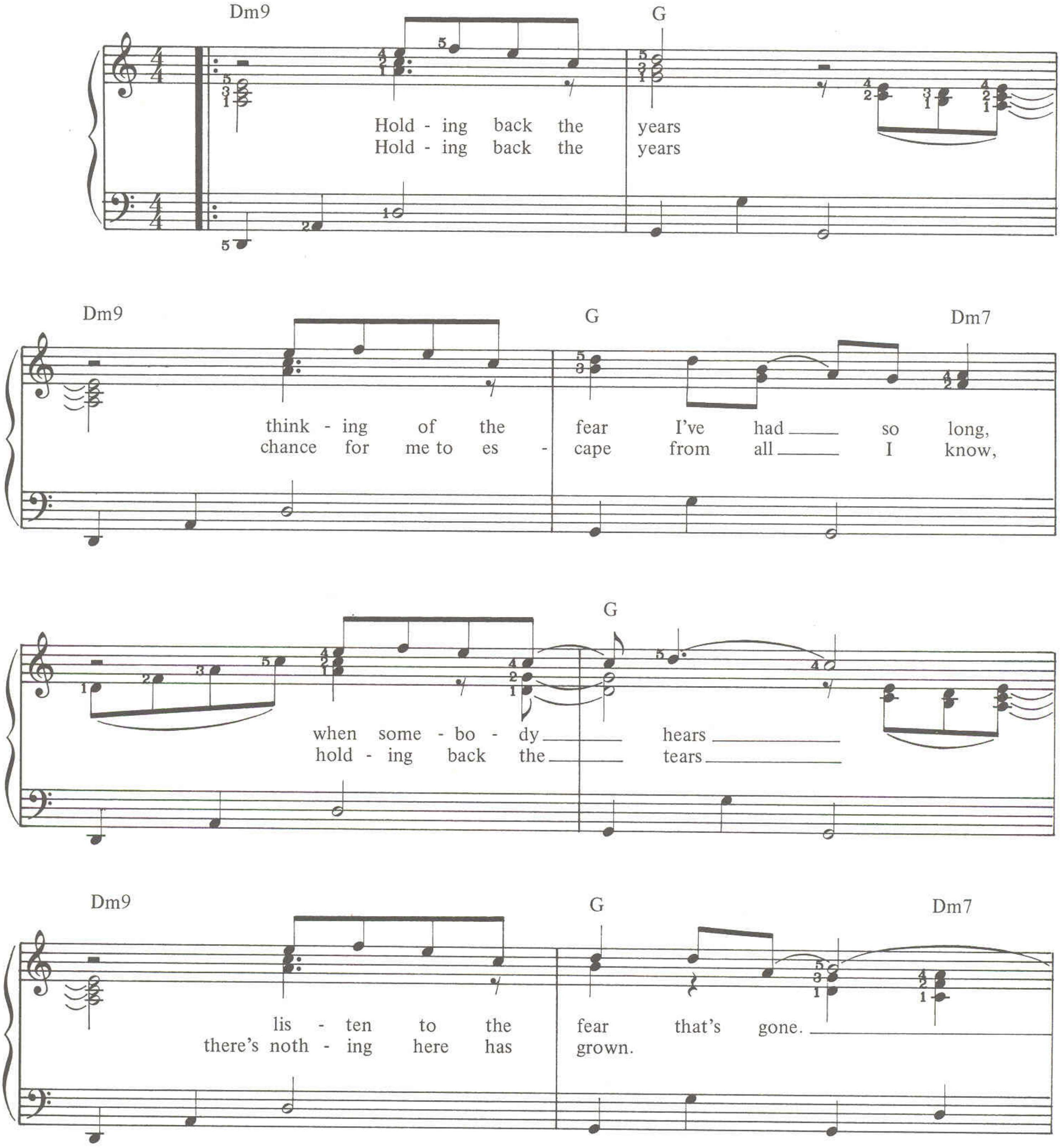

2.
G
C(G bass)
G
The winds of change are al - ways blow - ing
Am7
Am7(D bass)
and ev - 'ry time I tried to stay.
The winds of change con-tin - ued
D7
Am7(D bass)
D7
G
C
blow - ing,
and they just car - ried me a - way.
G
D.%. al Coda
To all the girls who
CODA
C(G bass)
G
loved be - fore.
%%
G
(1.) To all the girls who cared for me;
(2. 3.) loved be - fore;
who filled my nights with
who trav - elled in and


Am7
ec - sta - sy;
out our door;
they live with - in my
we're glad they came a -
Am7(D bass) D7 Am7(D bass) D7
heart; I'll al - ways be a part of all the girls I've
long; we ded - i - cate this song to all the girls we've
1.
To next strain
G C G
loved be - fore.
The winds of change are al - ways
cresc.
2.
C(G bass) G C G
loved be - fore.
(2.) To all the girls we've
3.
E♭ F
loved
dim. e molto rit.
be -


Fine
G
C(G bass)
G
fore.
pp
blow - ing
f
and ev - 'ry time I tried to
Am7
stay.
Am7(D bass)
The winds of change con - tin - ued
D
blow - ing,
Am7(D bass)
D7
and they just car - ried me a -
E♭
way.
G
D.𝄋𝄋
(3) To all the girls we've

Holding Back The Years

Words by Mick Hucknall
Music by Mick Hucknall/Neil Moss


Dm9
G
Holding back the years
Holding back the years
Dm9
G
Dm7
thinking of the fear I've had so long,
chance for me to escape from all I know,
G
when somebody hears
holding back the tears
Dm9
G
Dm7
listen to the fear that's gone.
there's nothing here has grown.

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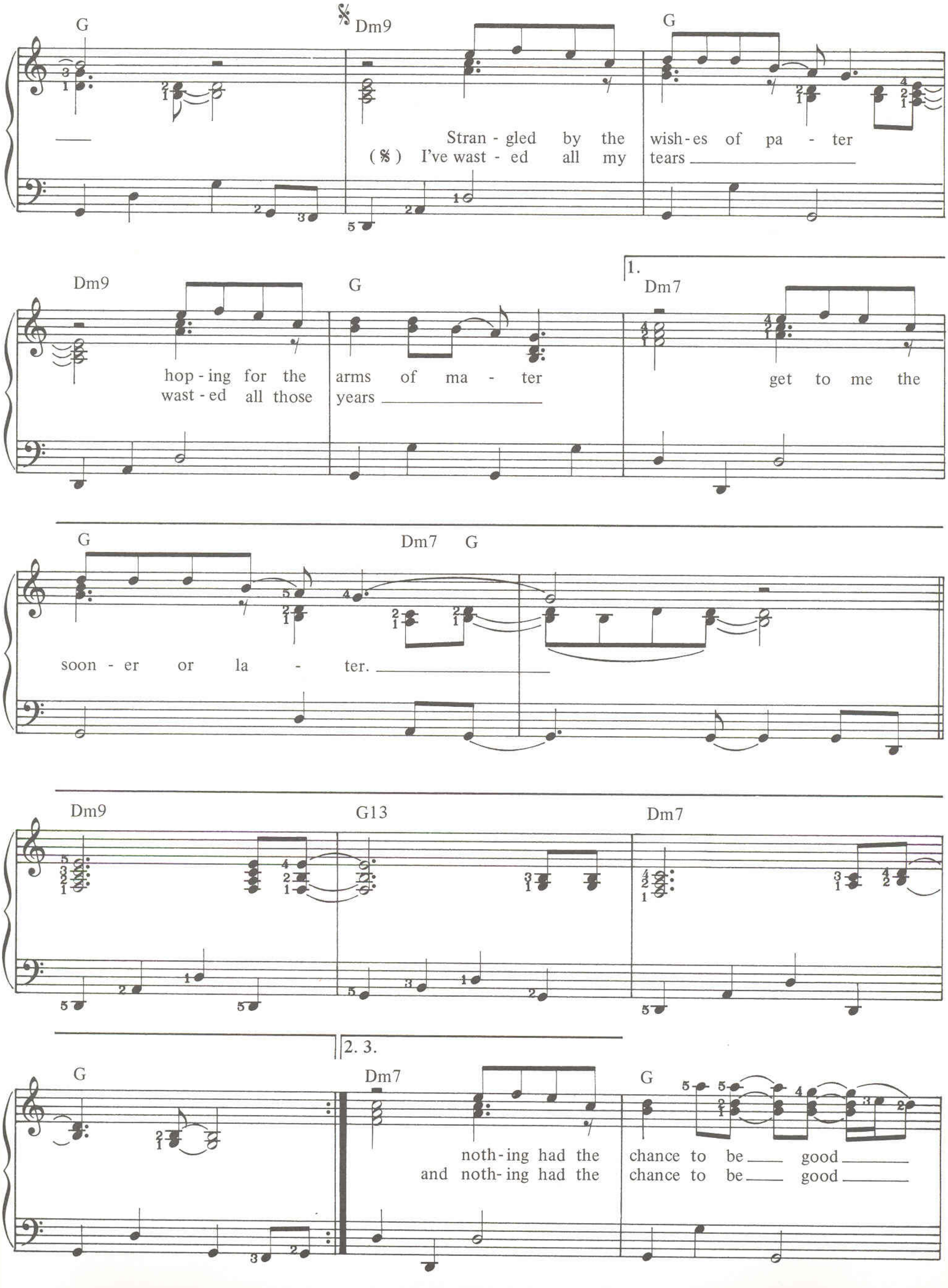
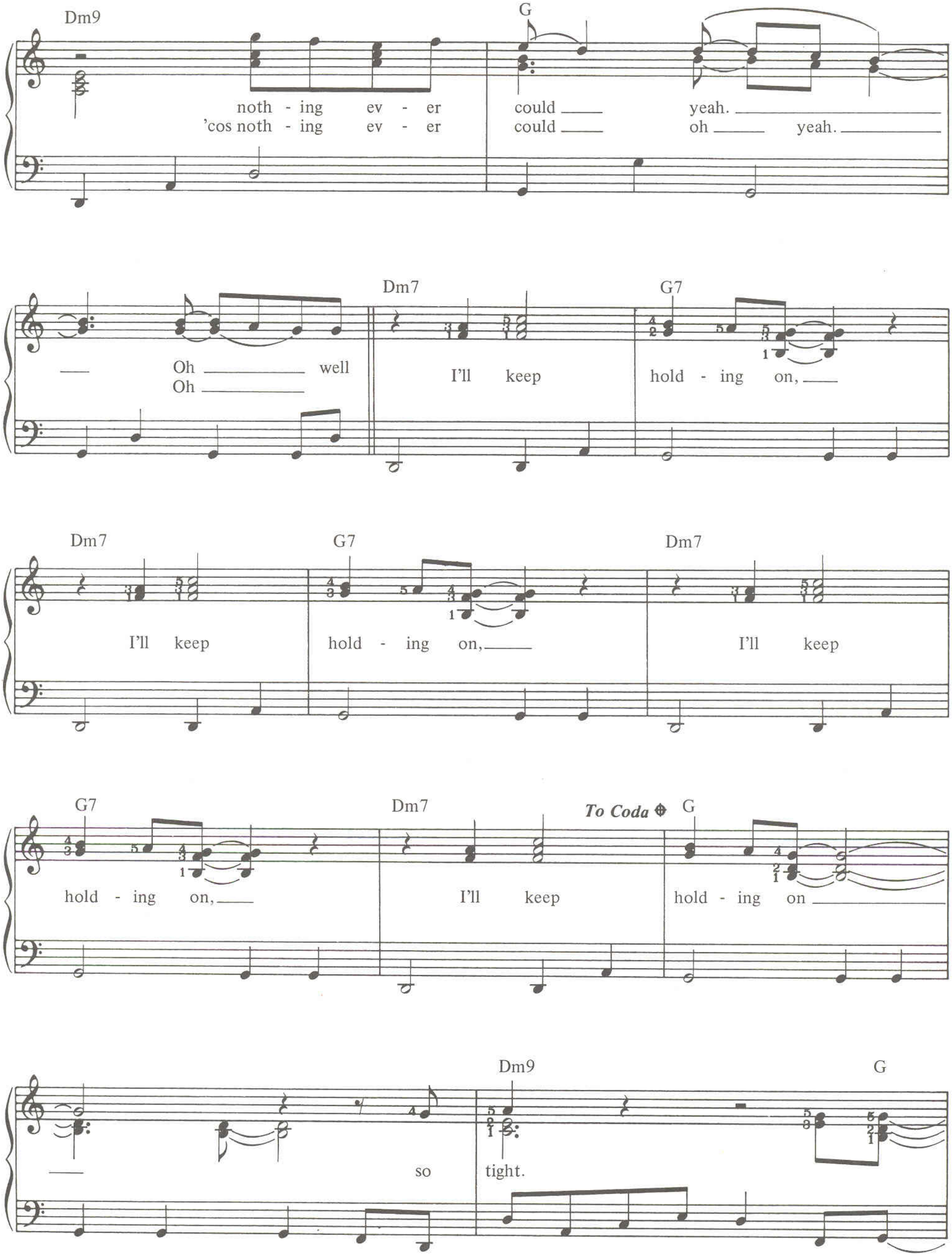
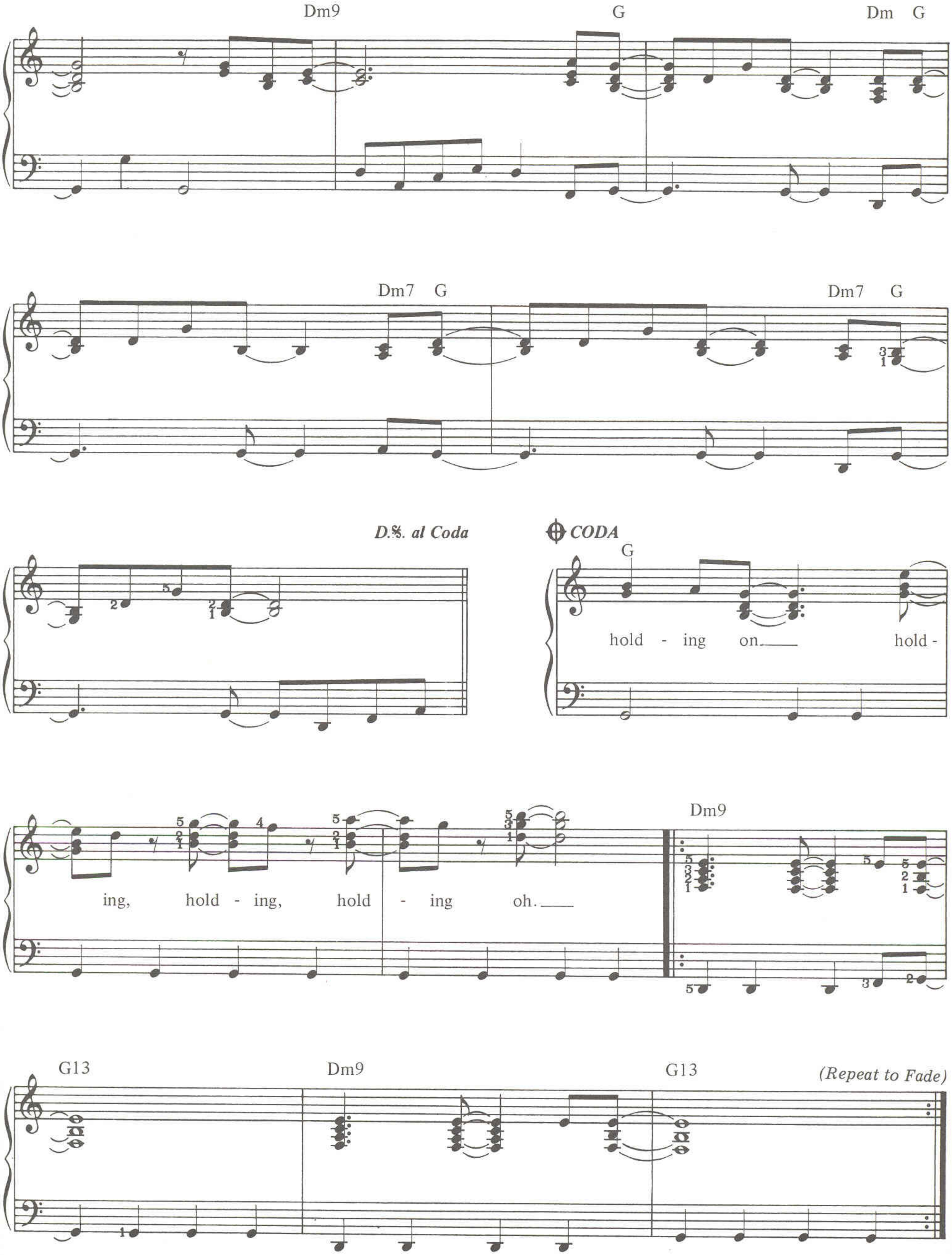
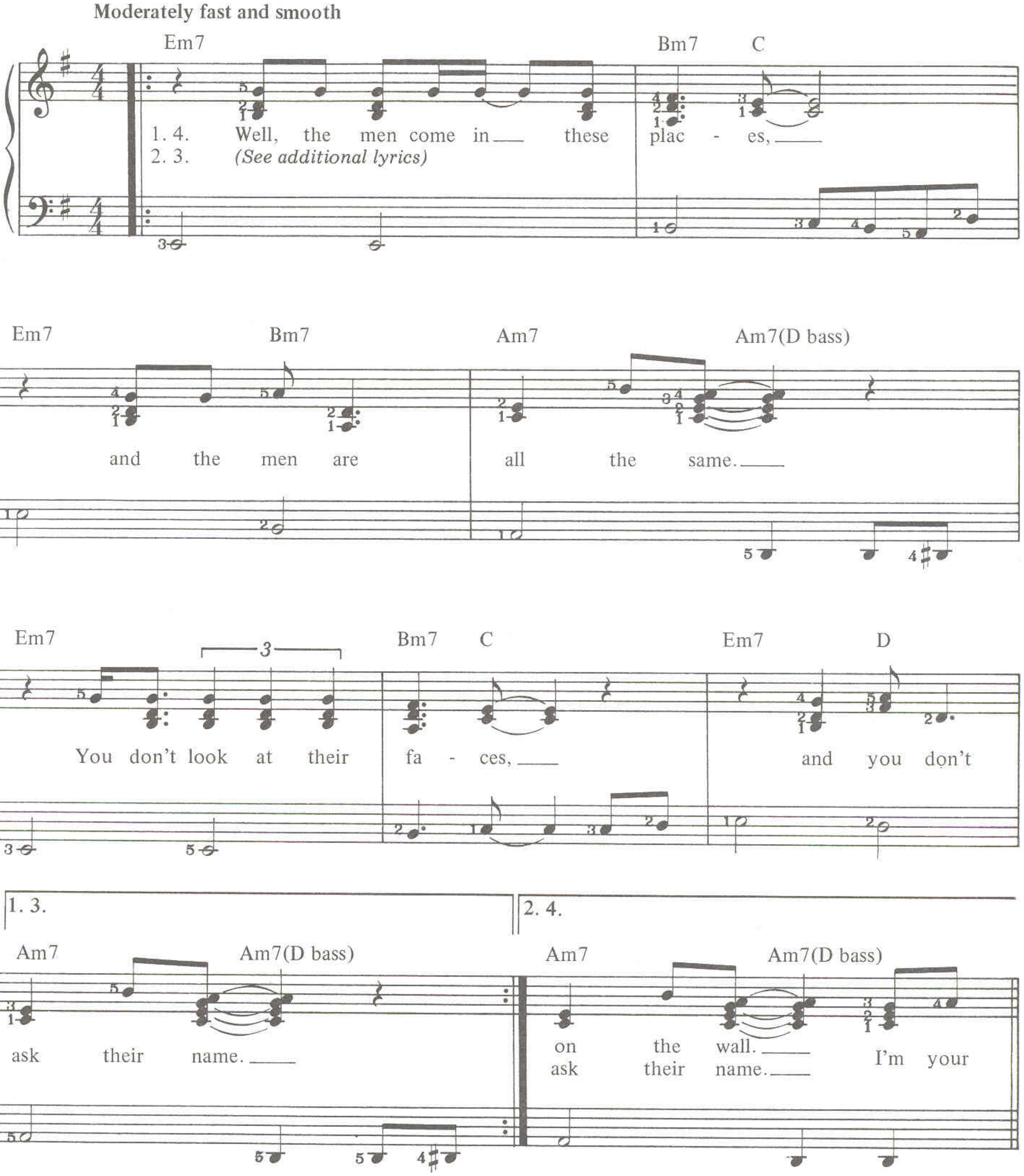

G
Dm9
G
Stran - gled by the wish - es of pa - ter
(𝄋) I've wast - ed all my tears
Dm9
G
1.
Dm7
hop - ing for the arms of ma - ter get to me the
wast - ed all those years
G
Dm7 G
soon - er or la - ter.
Dm9
G13
Dm7
G
2. 3.
Dm7
G
noth - ing had the chance to be good
and noth - ing had the chance to be good


Dm9
noth - ing ev - er
'cos noth - ing ev - er
G
could yeah.
could oh yeah.
Oh well
Oh
Dm7
I'll keep
G7
hold - ing on,
Dm7
I'll keep
G7
hold - ing on,
Dm7
I'll keep
G7
hold - ing on,
Dm7
I'll keep
To Coda ⊕
G
hold - ing on
so tight.
Dm9
G


Dm9
G
Dm G
Dm7 G
Dm7 G
D.%. al Coda
CODA
G
hold - ing on___ hold -
ing, hold - ing, hold - ing oh.___
Dm9
G13
Dm9
G13
(Repeat to Fade)

Private Dancer

Words and Music by Mark Knopfler


Moderately fast and smooth
Em7
1. 4. Well, the men come in these
2. 3. (See additional lyrics)
Bm7 C
plac - es,
Em7 Bm7
and the men are
Am7 Am7(D bass)
all the same.
Em7
You don't look at their
Bm7 C
fa - ces,
Em7 D
and you don't
1. 3.
Am7 Am7(D bass)
ask their name.
2. 4.
Am7 Am7(D bass)
on the wall.
ask their name.
I'm your

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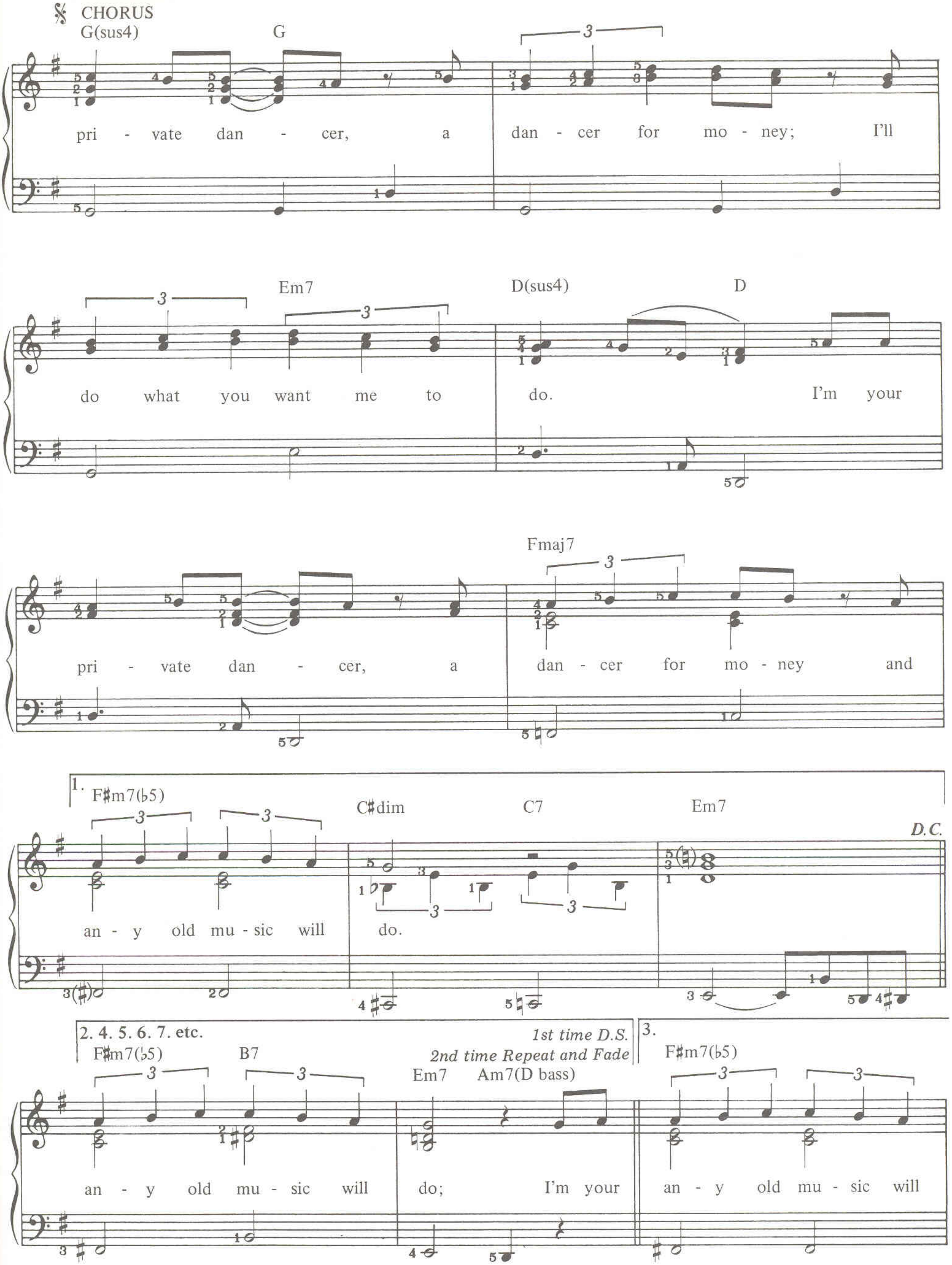
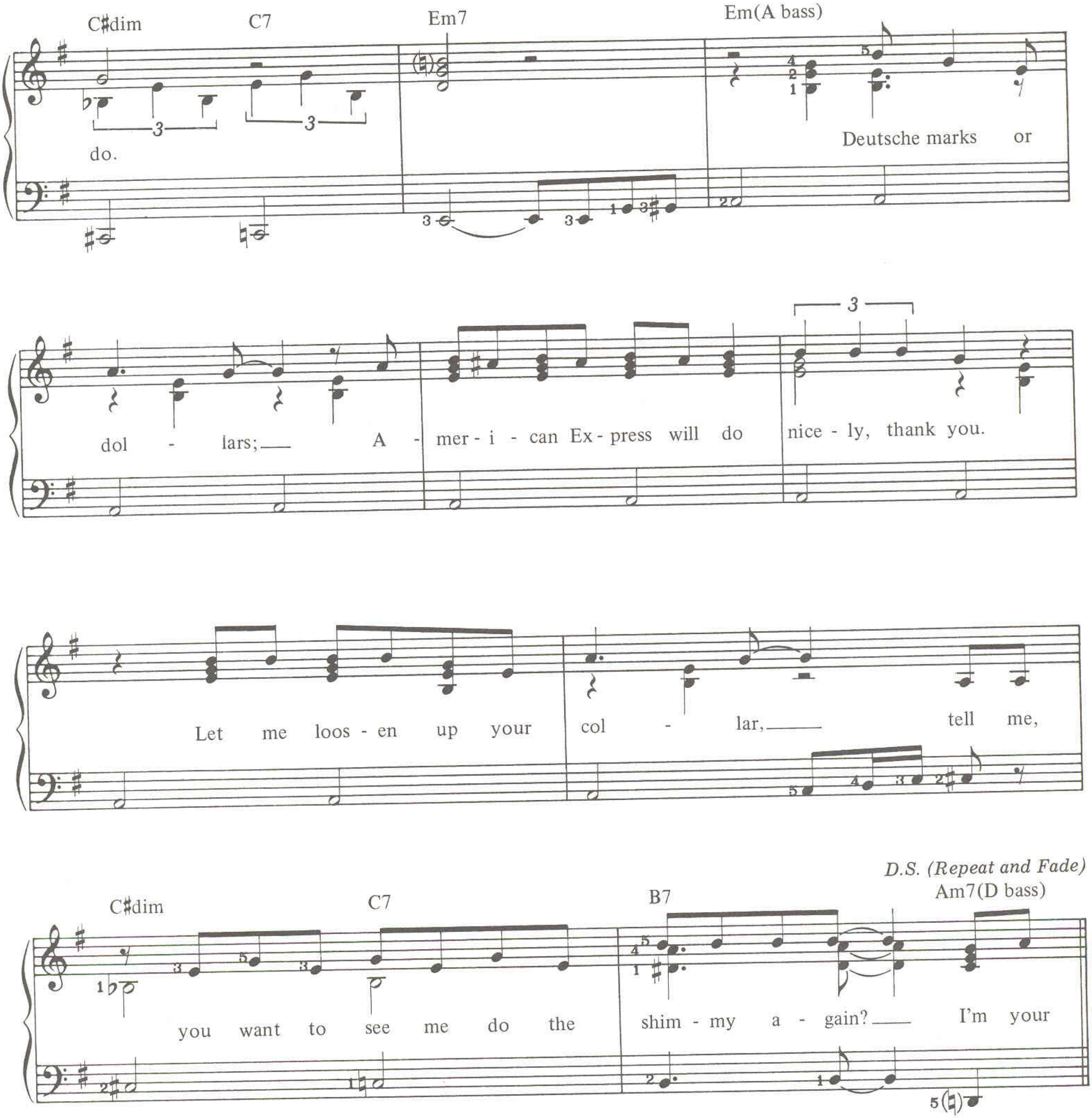

𝄋 CHORUS
G(sus4) G
pri - vate dan - cer, a dan - cer for mo - ney; I'll
Em7 D(sus4) D
do what you want me to do. I'm your
Fmaj7
pri - vate dan - cer, a dan - cer for mo - ney and
1. F♯m7(♭5) C♯dim C7 Em7
an - y old mu - sic will do.
D.C.
2. 4. 5. 6. 7. etc.
1st time D.S.
2nd time Repeat and Fade
F♯m7(♭5) B7 Em7 Am7(D bass)
an - y old mu - sic will do; I'm your
3. F♯m7(♭5)
an - y old mu - sic will


C♯dim
C7
Em7
Em(A bass)
do.
Deutsche marks or
dol - lars; A - mer - i - can Ex - press will do nice - ly, thank you.
Let me loos - en up your col - lar, tell me,
D.S. (Repeat and Fade)
C♯dim
C7
B7
Am7(D bass)
you want to see me do the shim - my a - gain? I'm your

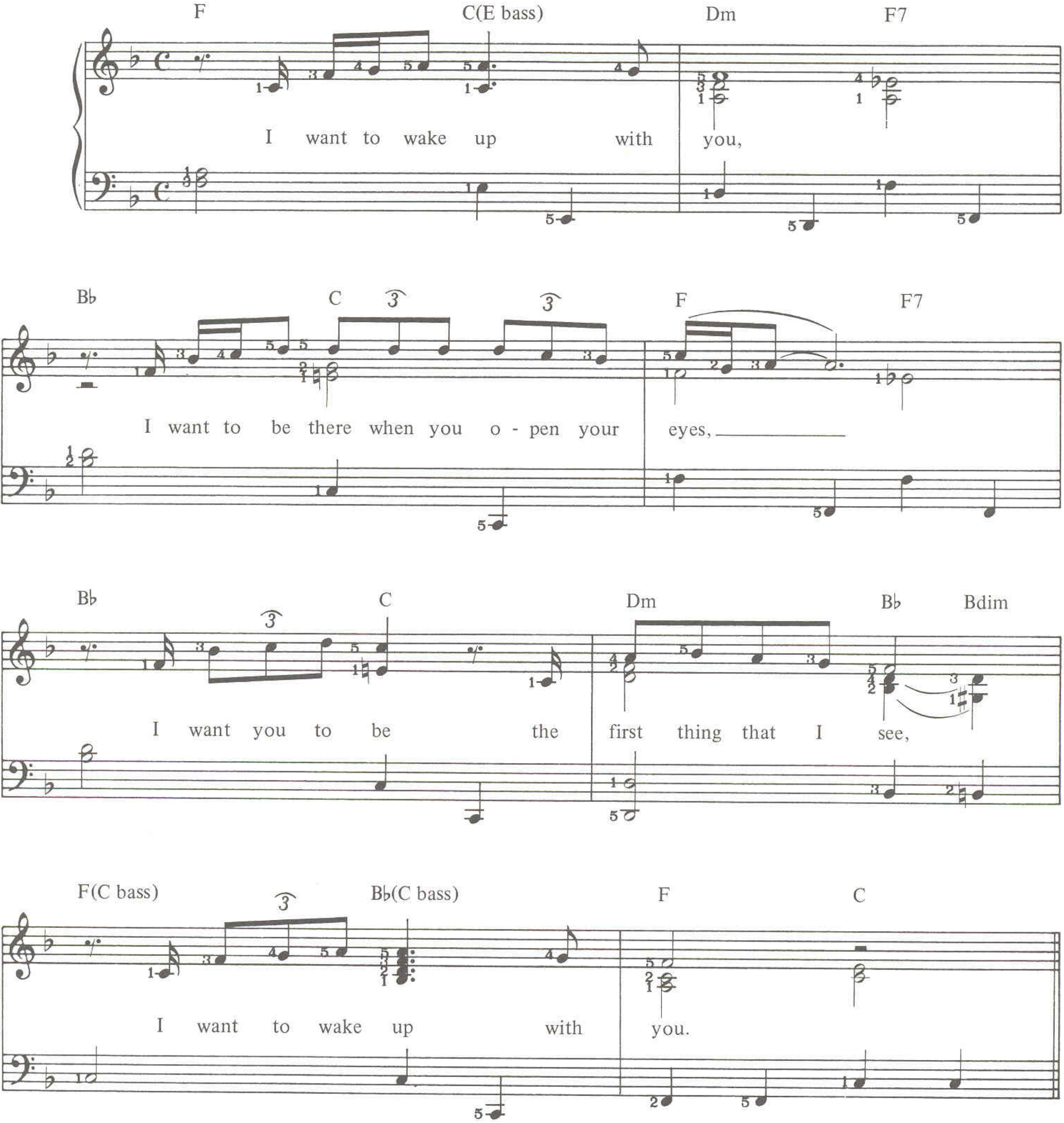
VERSE 2:
You don't think of them as human.
You don't think of them at all.
You keep your mind on the money,
Keeping your eyes on the wall.

(To Chorus:)

VERSE 3:
I want to make a million dollars.
I want to live out by the sea.
Have a husband and some children;
Yeah, I guess I want a family.

I Want To Wake Up With You

Words and Music by Ben Peters


F
C(E bass)
Dm
F7
I want to wake up with you,
B♭
C
F
F7
I want to be there when you o - pen your eyes,
B♭
C
Dm
B♭
Bdim
I want you to be the first thing that I see,
F(C bass)
B♭(C bass)
F
C
I want to wake up with you.

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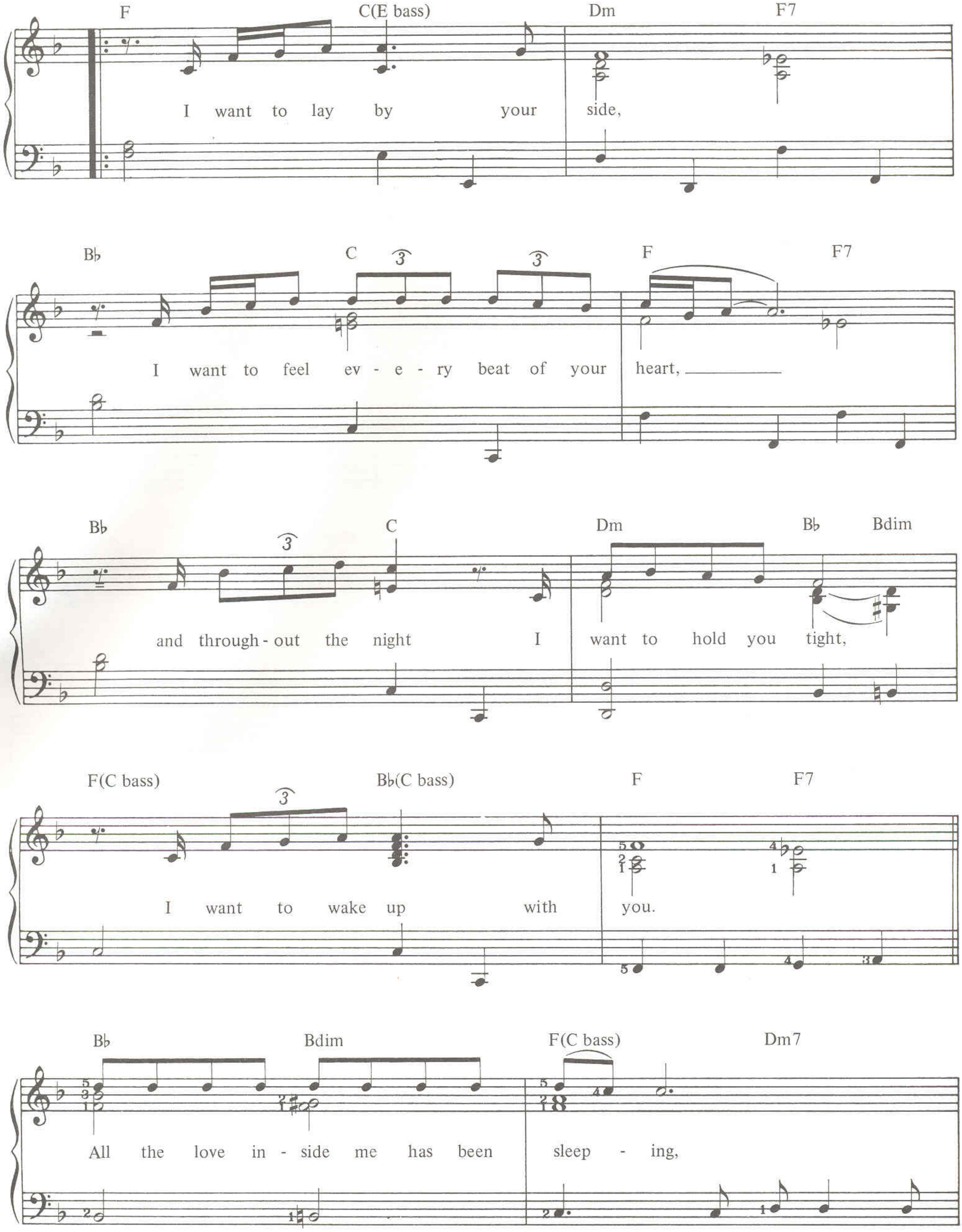
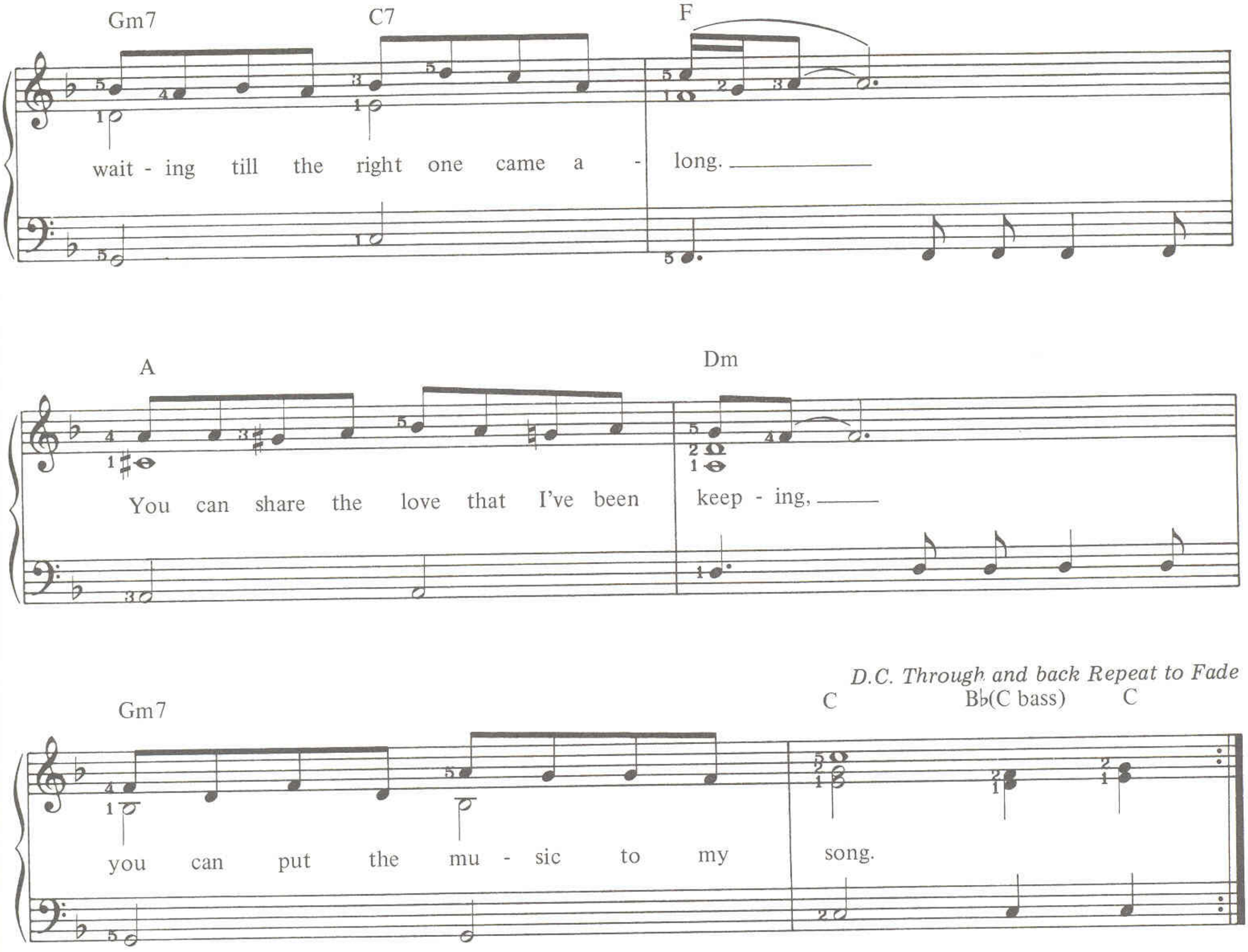

F C(E bass) Dm F7
I want to lay by your side,
B♭ C F F7
I want to feel ev - e - ry beat of your heart,
B♭ C Dm B♭ Bdim
and through-out the night I want to hold you tight,
F(C bass) B♭(C bass) F F7
I want to wake up with you.
B♭ Bdim F(C bass) Dm7
All the love in - side me has been sleep - ing,

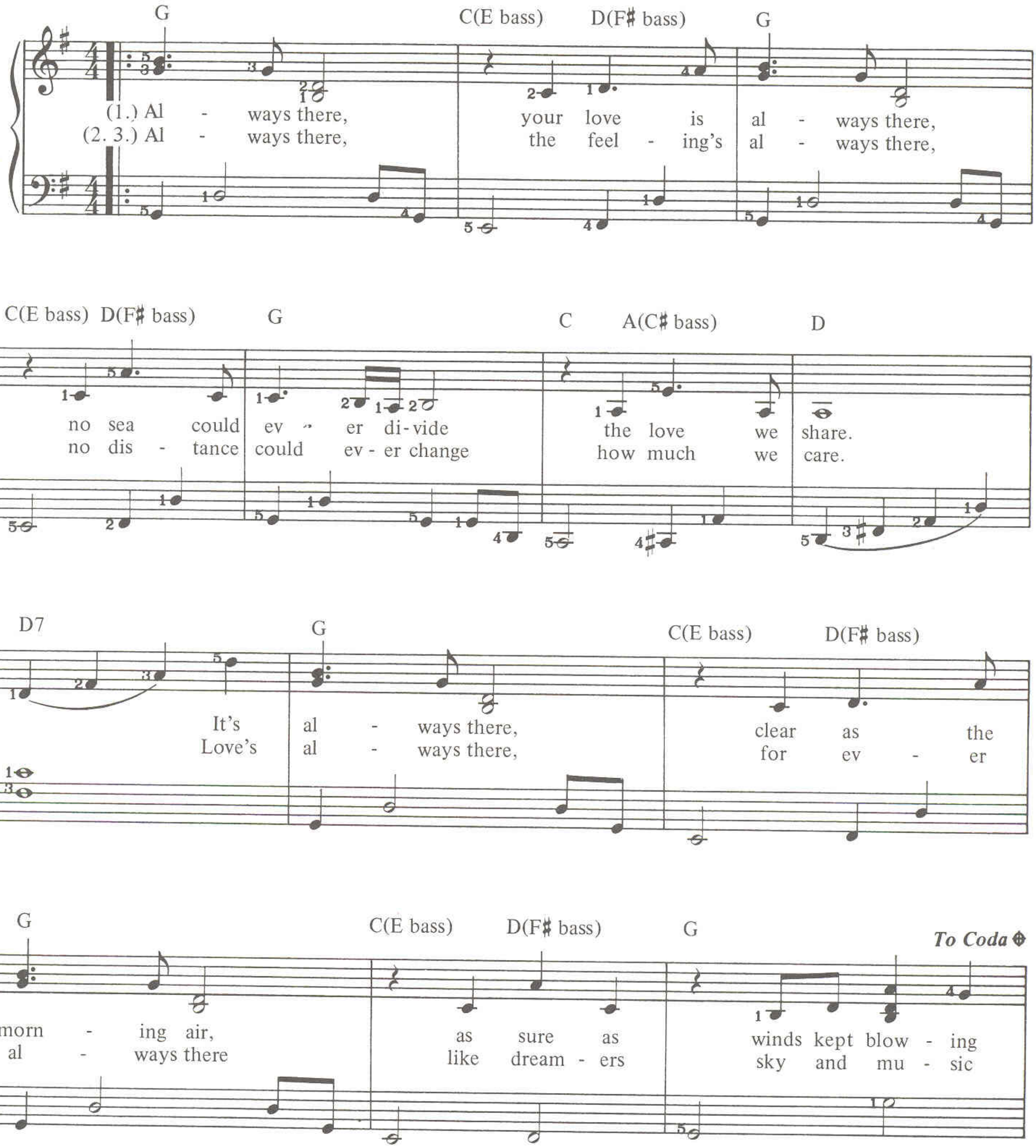

Gm7
C7
F
wait - ing till the right one came a - long.
A
Dm
You can share the love that I've been keep - ing,
Gm7
C
Bb(C bass)
C
you can put the mu - sic to my song.

D.C. Through and back Repeat to Fade

VERSE 3:
I want to wake up with you,
I want to reach out and know that you're there.
I want you to be the first thing that I see,
I want to wake up with you.

Always There

Music by Simon May and Leslie Osborne
Words by Don Black


G
C(E bass) D(F♯ bass) G
(1.) Al - ways there, your love is al - ways there,
(2. 3.) Al - ways there, the feel - ing's al - ways there,
C(E bass) D(F♯ bass) G C A(C♯ bass) D
no sea could ev - er di-vide the love we share.
no dis - tance could ev - er change how much we care.
D7 G C(E bass) D(F♯ bass)
It's al - ways there, clear as the
Love's al - ways there, for ev - er
G C(E bass) D(F♯ bass) G
To Coda ⊕
morn - ing air, as sure as winds kept blow - ing
al - ways there like dream - ers sky and mu - sic

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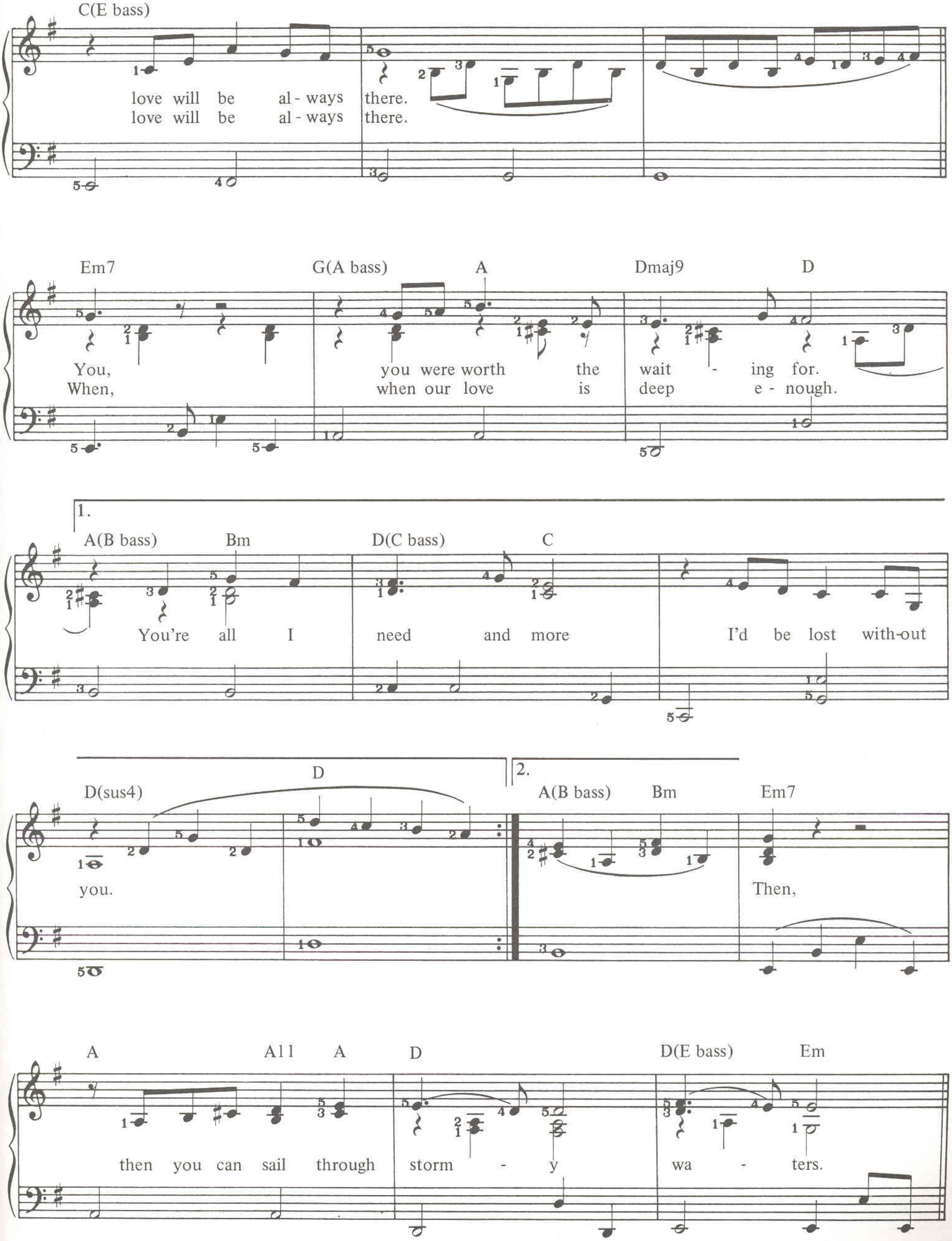
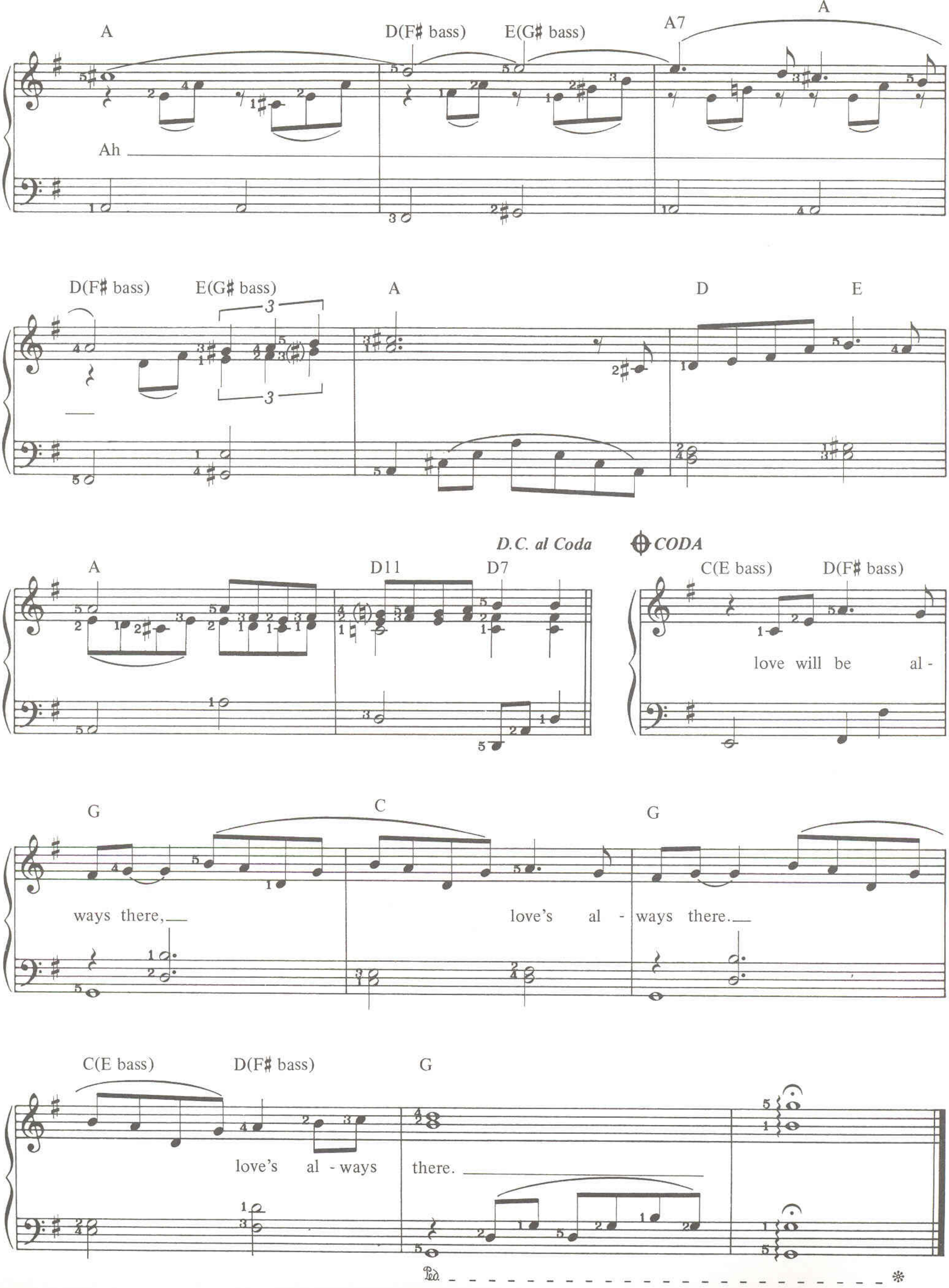
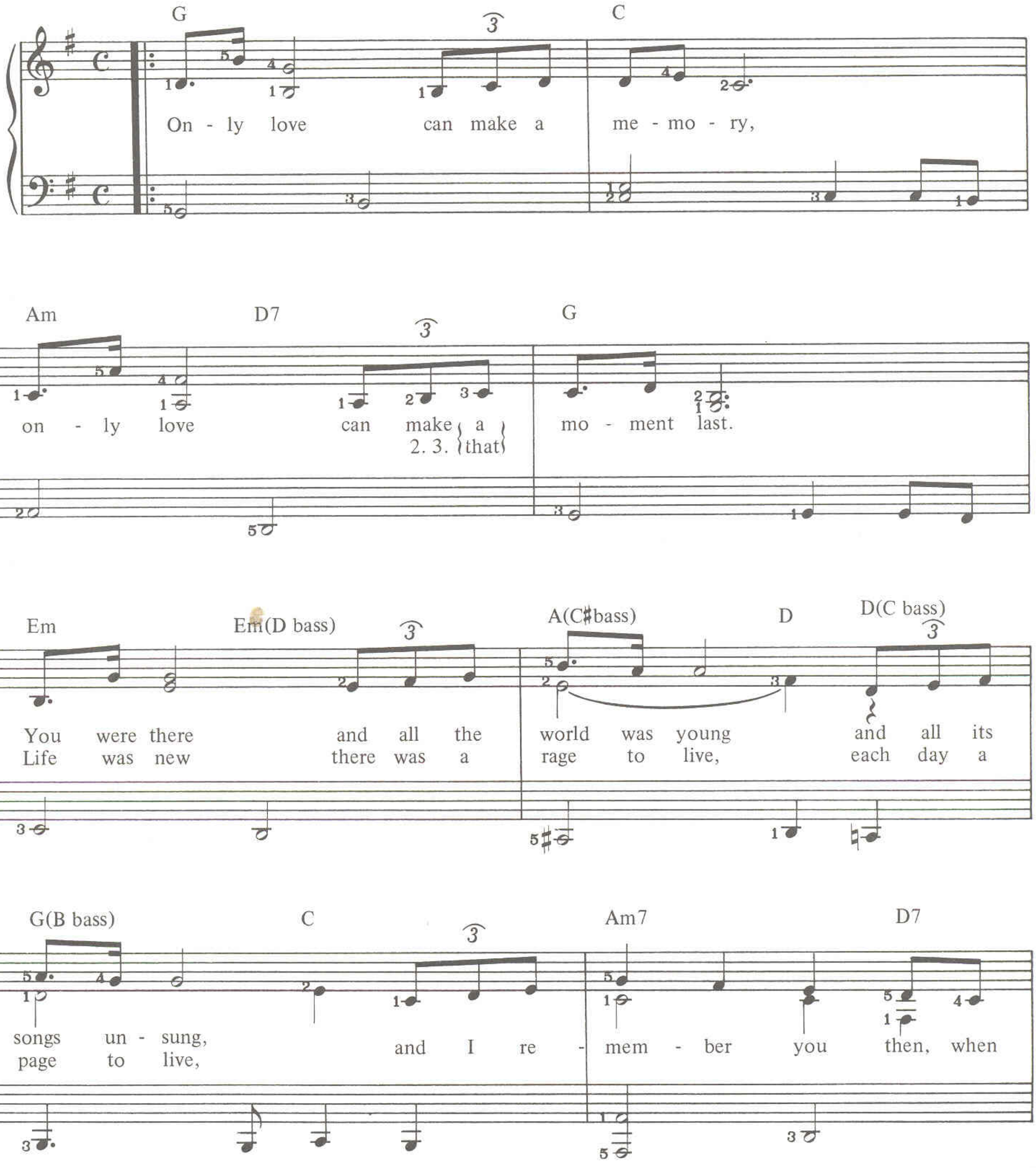

C(E bass)
love will be al - ways there.
love will be al - ways there.
Em7
G(A bass)
A
Dmaj9
D
You, you were worth the wait - ing for.
When, when our love is deep e - nough.
1.
A(B bass)
Bm
D(C bass)
C
You're all I need and more
I'd be lost with-out
D(sus4)
D
you.
2.
A(B bass)
Bm
Em7
Then,
A
A11
A
D
D(E bass)
Em
then you can sail through storm - y wa - ters.


A
D(F♯ bass)
E(G♯ bass)
A7
A
Ah
D(F♯ bass)
E(G♯ bass)
3
3
A
D
E
A
D11
D7
D.C. al Coda
CODA
C(E bass)
D(F♯ bass)
love will be al -
G
C
G
ways there,
love's al - ways there.
C(E bass)
D(F♯ bass)
G
love's al - ways there.
Ped.

Only Love

Words by Pierre Delance
Music by Vladimir Cosma


G
C
On - ly love can make a me - mo - ry,
Am
D7
G
on - ly love can make a mo - ment last.
2. 3. that
Em
Em(D bass)
A(C♯bass)
D
D(C bass)
You were there and all the world was young and all its
Life was new there was a rage to live, each day a
G(B bass)
C
Am7
D7
songs un - sung, and I re - mem - ber you then, when
page to live,

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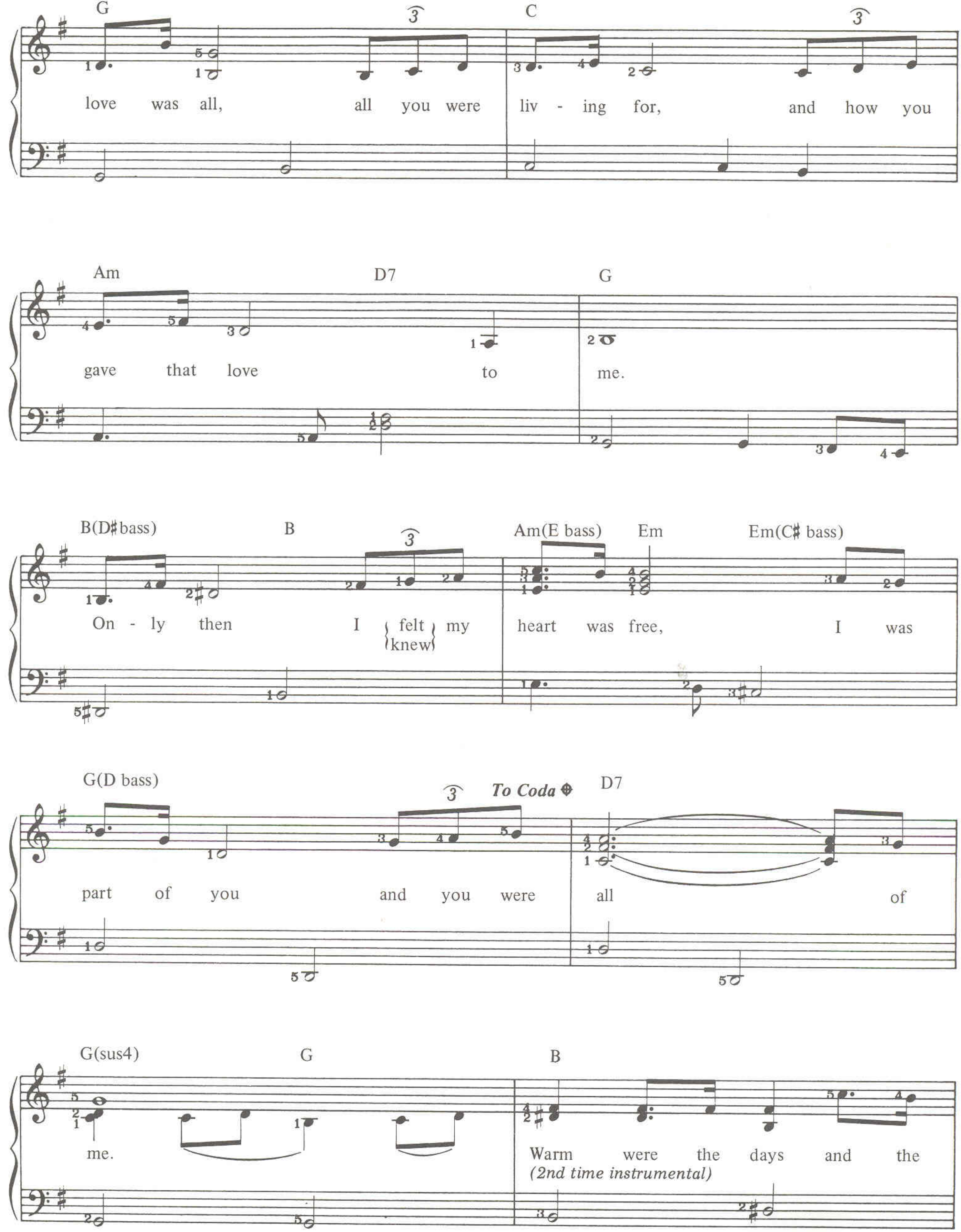
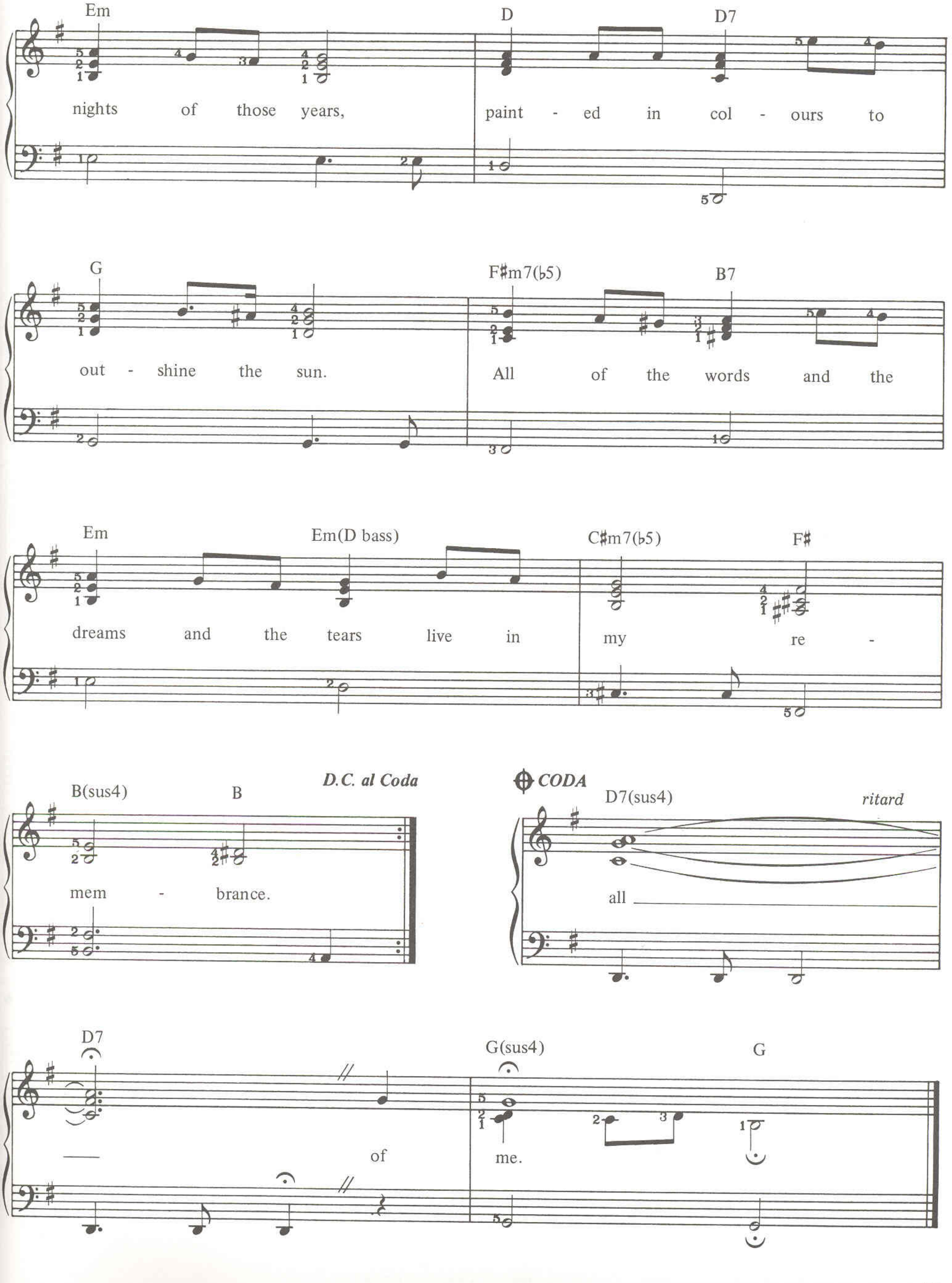
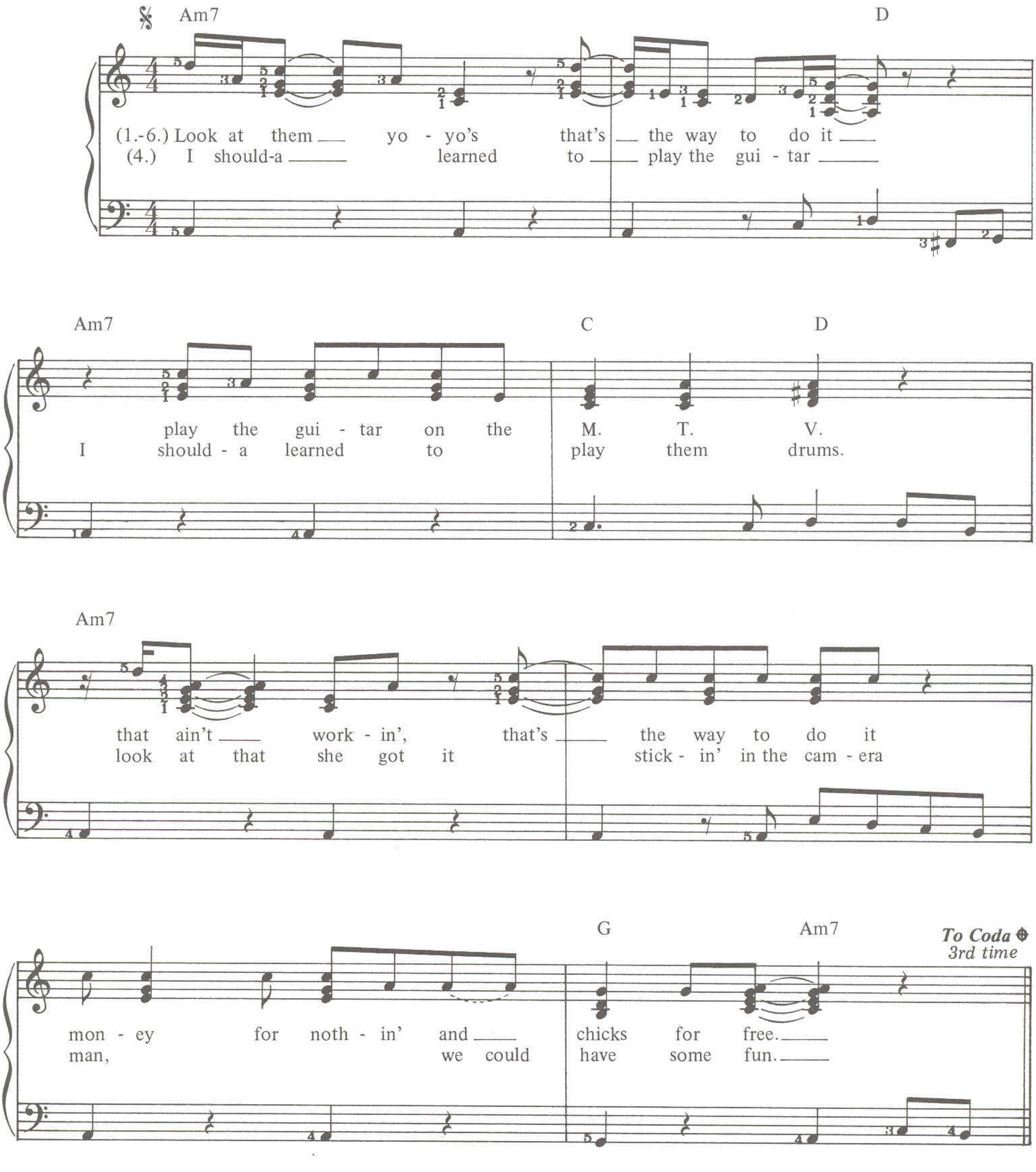

G
C
love was all, all you were liv - ing for, and how you
Am
D7
G
gave that love to me.
B(D♯bass)
B
Am(E bass)
Em
Em(C♯ bass)
On - ly then I {felt / knew} my heart was free, I was
G(D bass)
To Coda ⊕
D7
part of you and you were all of
G(sus4)
G
B
me. Warm were the days and the
(2nd time instrumental)


Em
D
D7
nights of those years,
paint - ed in col - ours to
G
F♯m7(♭5)
B7
out - shine the sun.
All of the words and the
Em
Em(D bass)
C♯m7(♭5)
F♯
dreams and the tears live in
my re -
B(sus4)
B
D.C. al Coda
mem - brance.
CODA
D7(sus4)
ritard
all
D7
G(sus4)
G
of
me.

Money For Nothing

Words and Music by Mark Knopfler and Sting

Medium rock tempo


Am7
D
(1.-6.) Look at them yo - yo's that's the way to do it
(4.) I should-a learned to play the gui - tar
Am7
C
D
play the gui - tar on the M. T. V.
I should - a learned to play them drums.
Am7
that ain't work - in', that's the way to do it
look at that she got it stick - in' in the cam - era
G
Am7
To Coda ⊕
3rd time
mon - ey for noth - in' and chicks for free.
man, we could have some fun.

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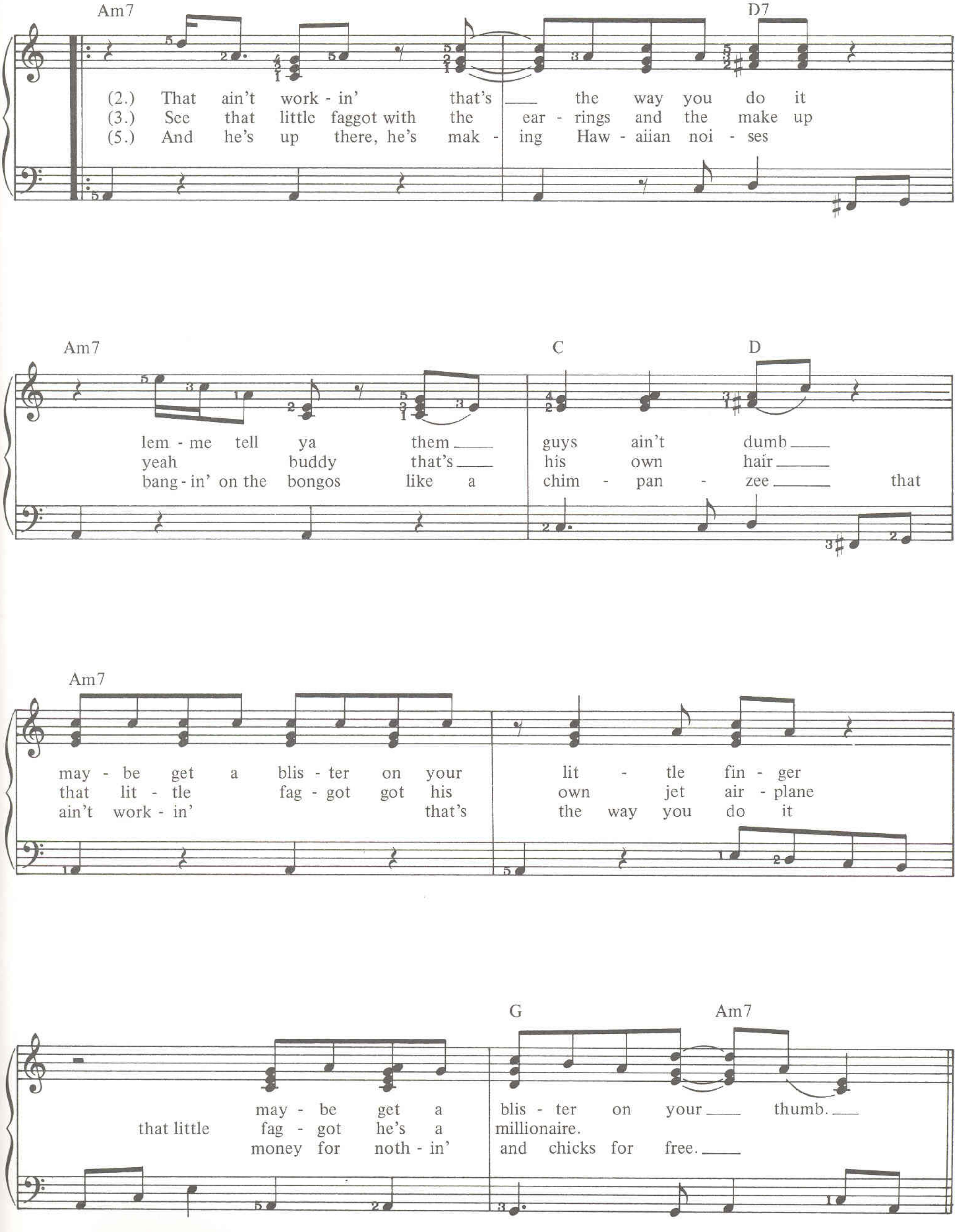
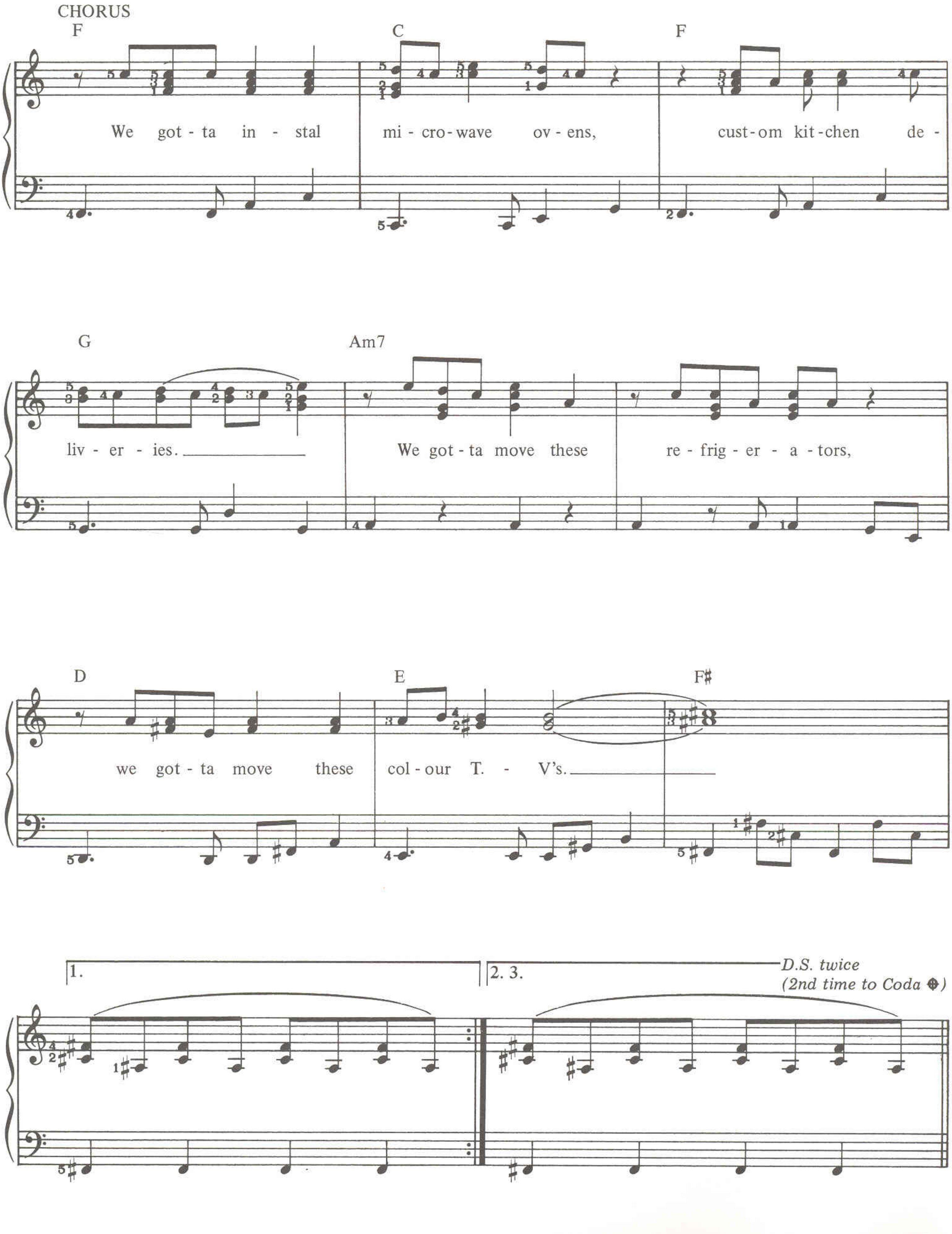
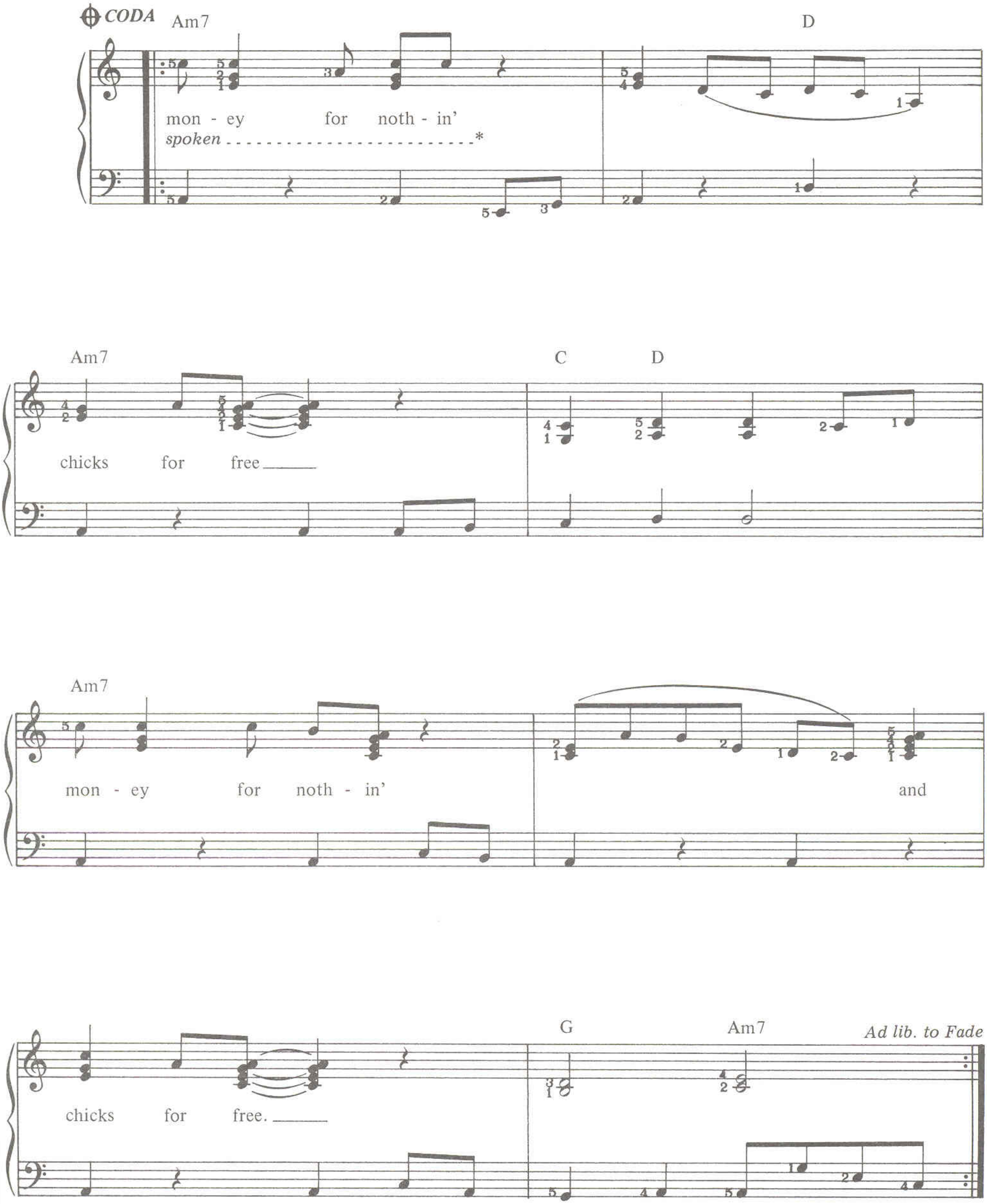
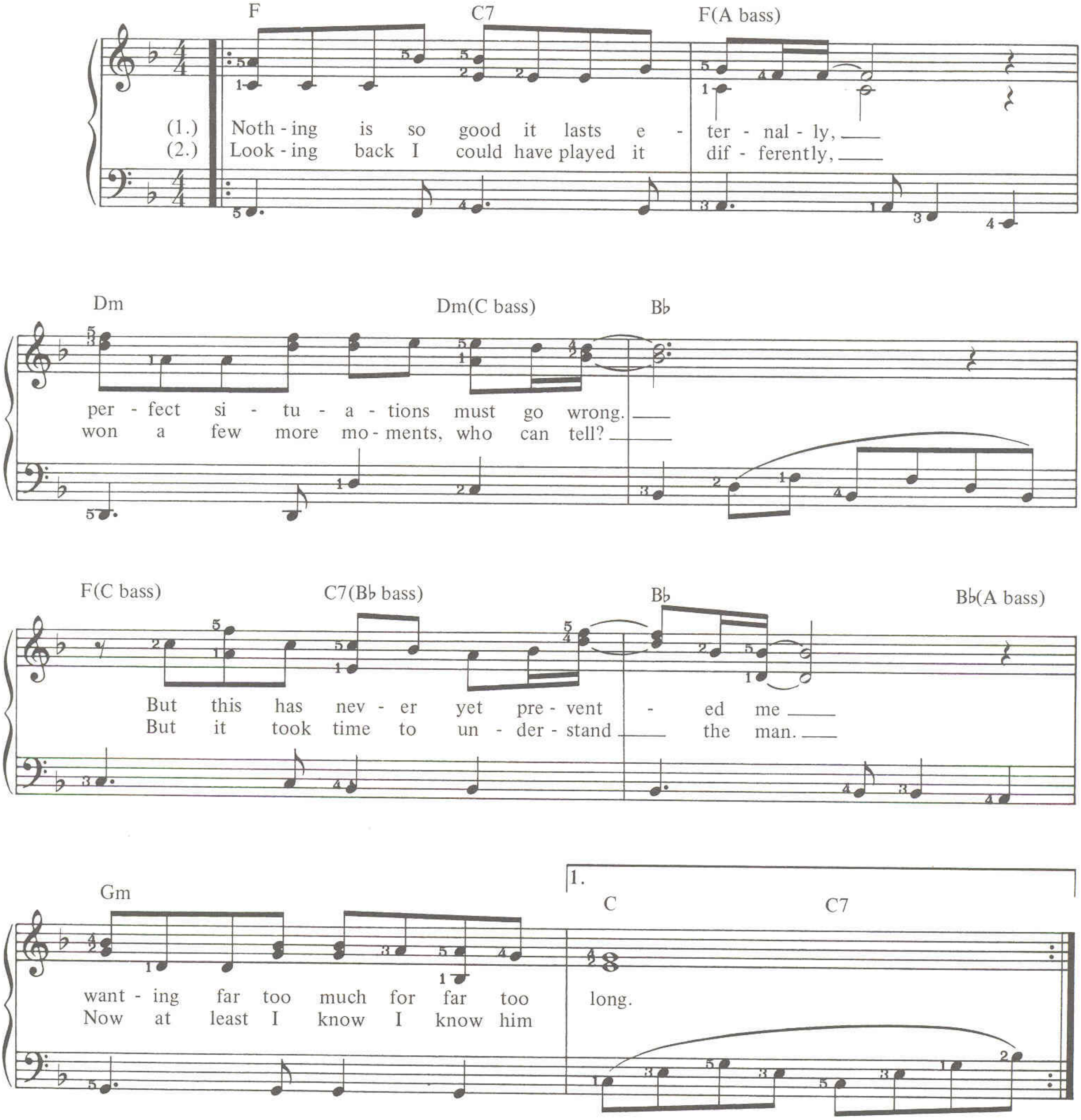

Am7
D7
(2.) That ain't work - in' that's ___ the way you do it
(3.) See that little faggot with the ear - rings and the make up
(5.) And he's up there, he's mak - ing Haw - aiian noi - ses
Am7
C
D
lem - me tell ya them ___ guys ain't dumb ___
yeah buddy that's ___ his own hair ___
bang - in' on the bongos like a chim - pan - zee ___ that
Am7
may - be get a blis - ter on your lit - tle fin - ger
that lit - tle fag - got got his own jet air - plane
ain't work - in' that's the way you do it
G
Am7
may - be get a blis - ter on your ___ thumb. ___
that little fag - got he's a millionaire.
money for noth - in' and chicks for free. ___


CHORUS
F
We got-ta in-stal
C
mi-cro-wave ov-ens,
F
cust-om kit-chen de-
G
liv-er-ies.
Am7
We got-ta move these
re-frig-er-a-tors,
D
we got-ta move these
E
col-our T.-V's.
F♯
1.
2. 3.
D.S. twice
(2nd time to Coda ⊕)


CODA
Am7
D
mon - ey for noth - in'
spoken *
Am7
C
D
chicks for free
Am7
mon - ey for noth - in'
and
chicks for free.
G
Am7
Ad lib. to Fade

I Know Him So Well

Words and Music by Benny Andersson,
Tim Rice and Bjorn Ulvaeus


F
C7
F(A bass)
(1.) Noth - ing is so good it lasts e - ter - nal - ly,
(2.) Look - ing back I could have played it dif - ferently,
Dm
Dm(C bass)
Bb
per - fect si - tu - a - tions must go wrong.
won a few more mo - ments, who can tell?
F(C bass)
C7(Bb bass)
Bb
Bb(A bass)
But this has nev - er yet pre - vent - ed me
But it took time to un - der - stand the man.
Gm
1.
C
C7
want - ing far too much for far too long.
Now at least I know I know him

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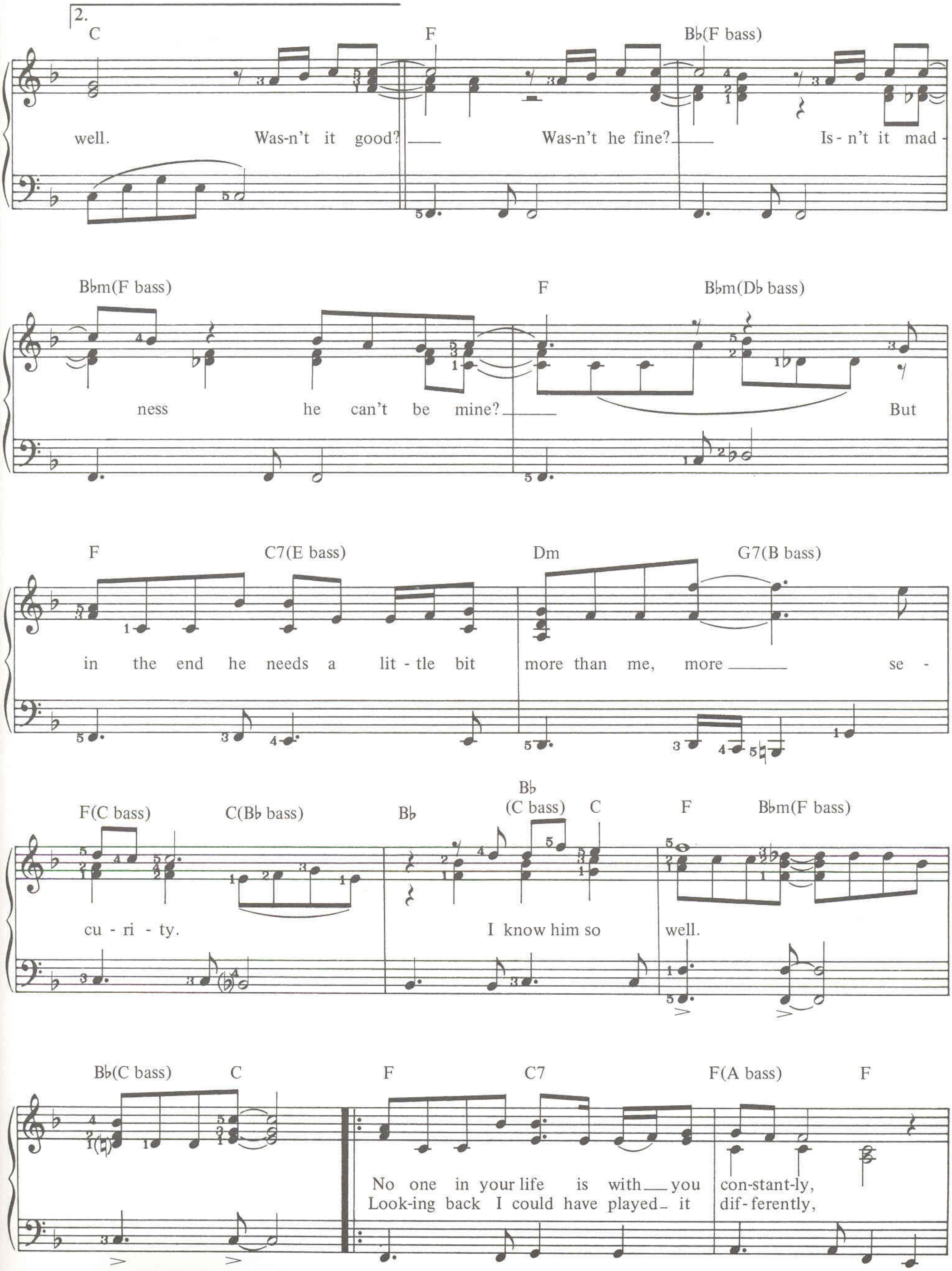
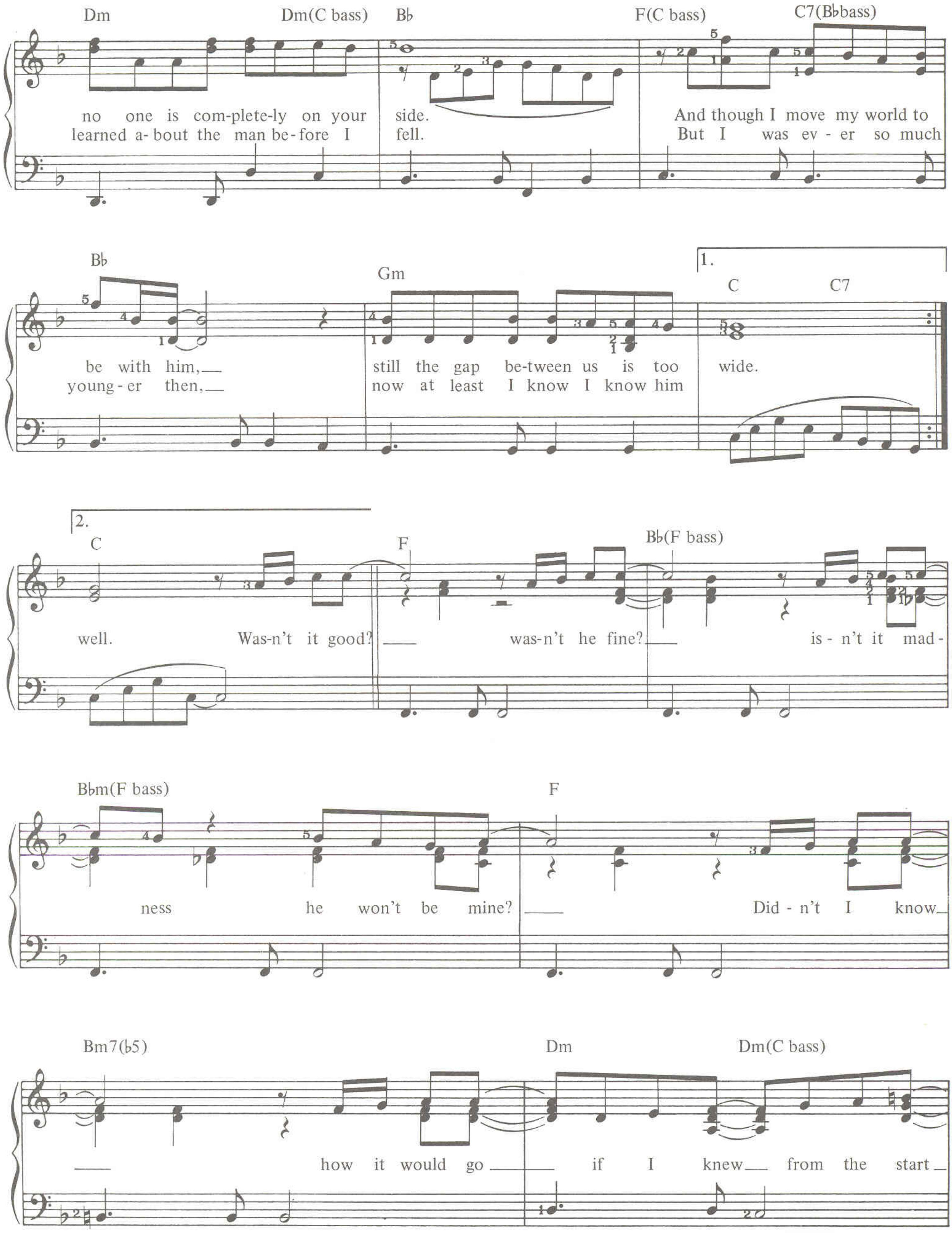
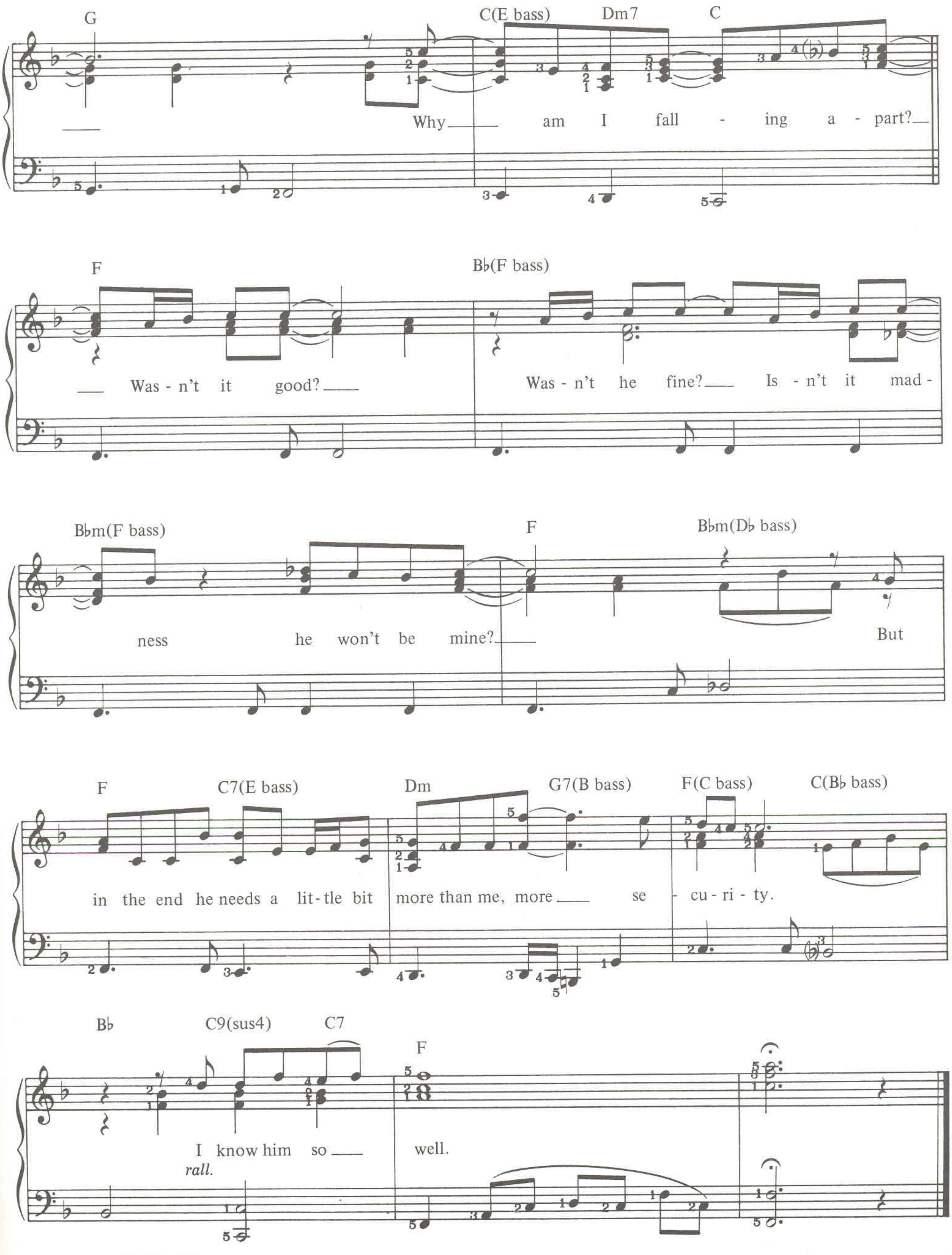
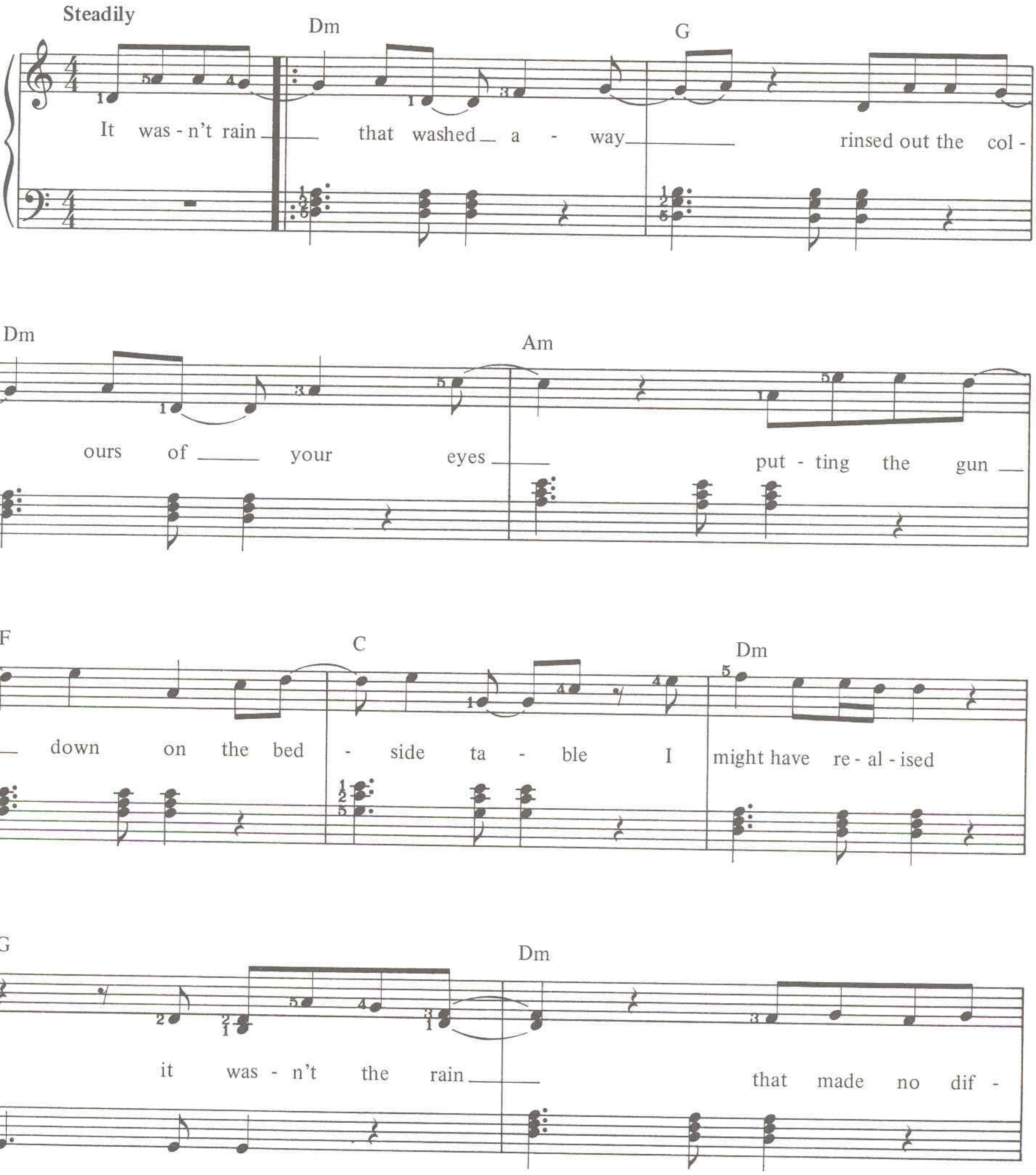

2.
C
F
B♭(F bass)
well. Was-n't it good? Was-n't he fine? Is-n't it mad-
B♭m(F bass)
F
B♭m(D♭ bass)
ness he can't be mine? But
F
C7(E bass)
Dm
G7(B bass)
in the end he needs a lit-tle bit more than me, more se-
F(C bass)
C(B♭ bass)
B♭
B♭ (C bass)
C
F
B♭m(F bass)
cu-ri-ty. I know him so well.
B♭(C bass)
C
F
C7
F(A bass)
F
No one in your life is with you con-stant-ly,
Look-ing back I could have played it dif-ferently,


Dm
Dm(C bass)
B♭
F(C bass)
C7(B♭bass)
no one is com-plete-ly on your side.
learned a-bout the man be-fore I fell.
And though I move my world to
But I was ev - er so much
B♭
Gm
1.
C
C7
be with him, still the gap be-tween us is too wide.
young - er then, now at least I know I know him
2.
C
F
B♭(F bass)
well. Was-n't it good? was-n't he fine? is - n't it mad-
B♭m(F bass)
F
ness he won't be mine? Did - n't I know
Bm7(♭5)
Dm
Dm(C bass)
how it would go if I knew from the start


G
C(E bass)
Dm7
C
Why am I fall - ing a - part?
F
Bb(F bass)
Wasn't it good?
Wasn't he fine? Isn't it mad-
Bbm(F bass)
F
Bbm(Db bass)
ness he won't be mine?
But
F
C7(E bass)
Dm
G7(B bass)
F(C bass)
C(Bb bass)
in the end he needs a lit-tle bit more than me, more se - cu-ri-ty.
Bb
C9(sus4)
C7
F
I know him so well.
rall.

I've Been Losing You

Words and Music by Pal Waaktaar


Steadily
Dm
G
It wasn't rain that washed away rinsed out the colours of your eyes
Dm
Am
putting the gun down on the bedside table I might have realised
F
C
Dm
G
it wasn't the rain that made no dif-
Dm

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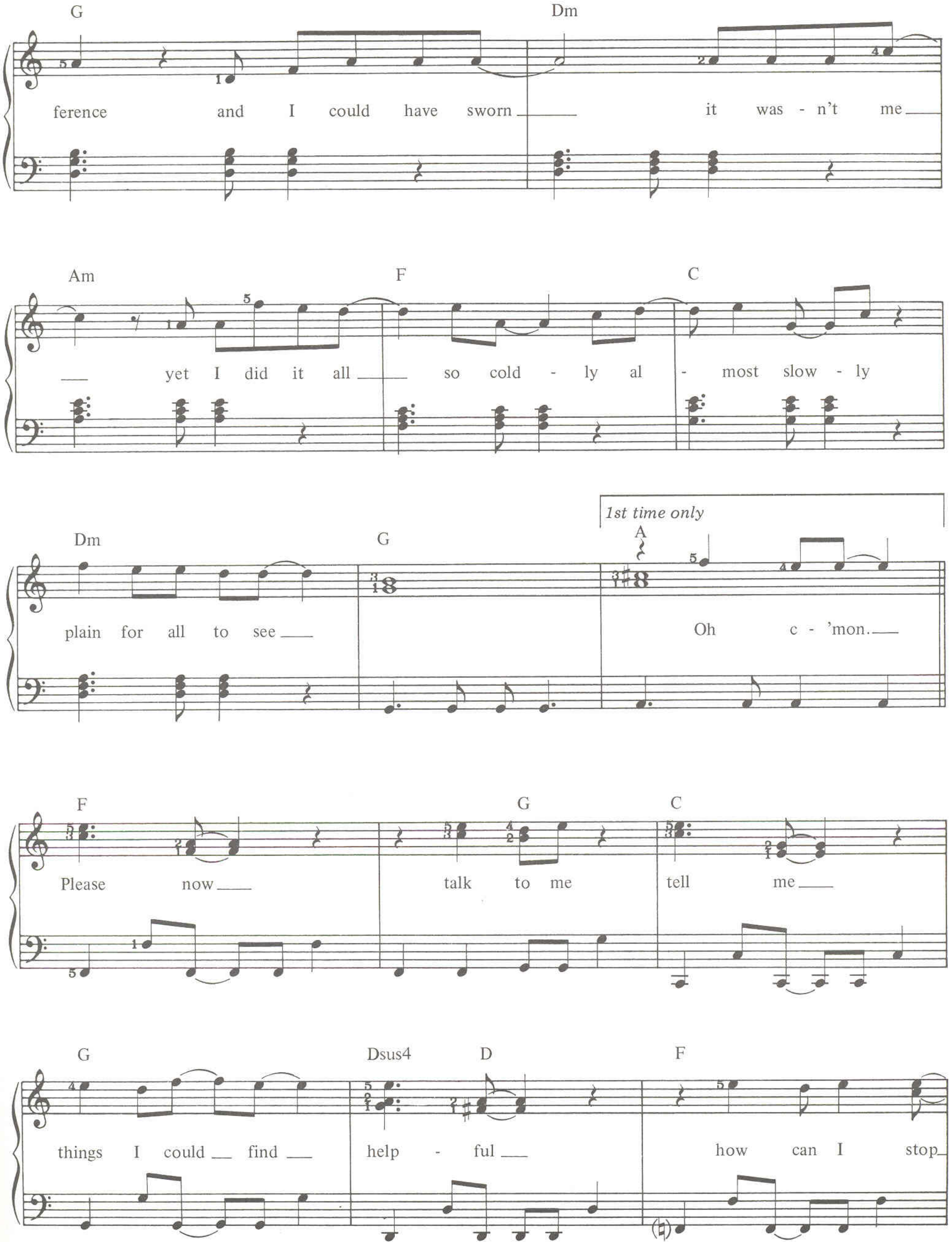
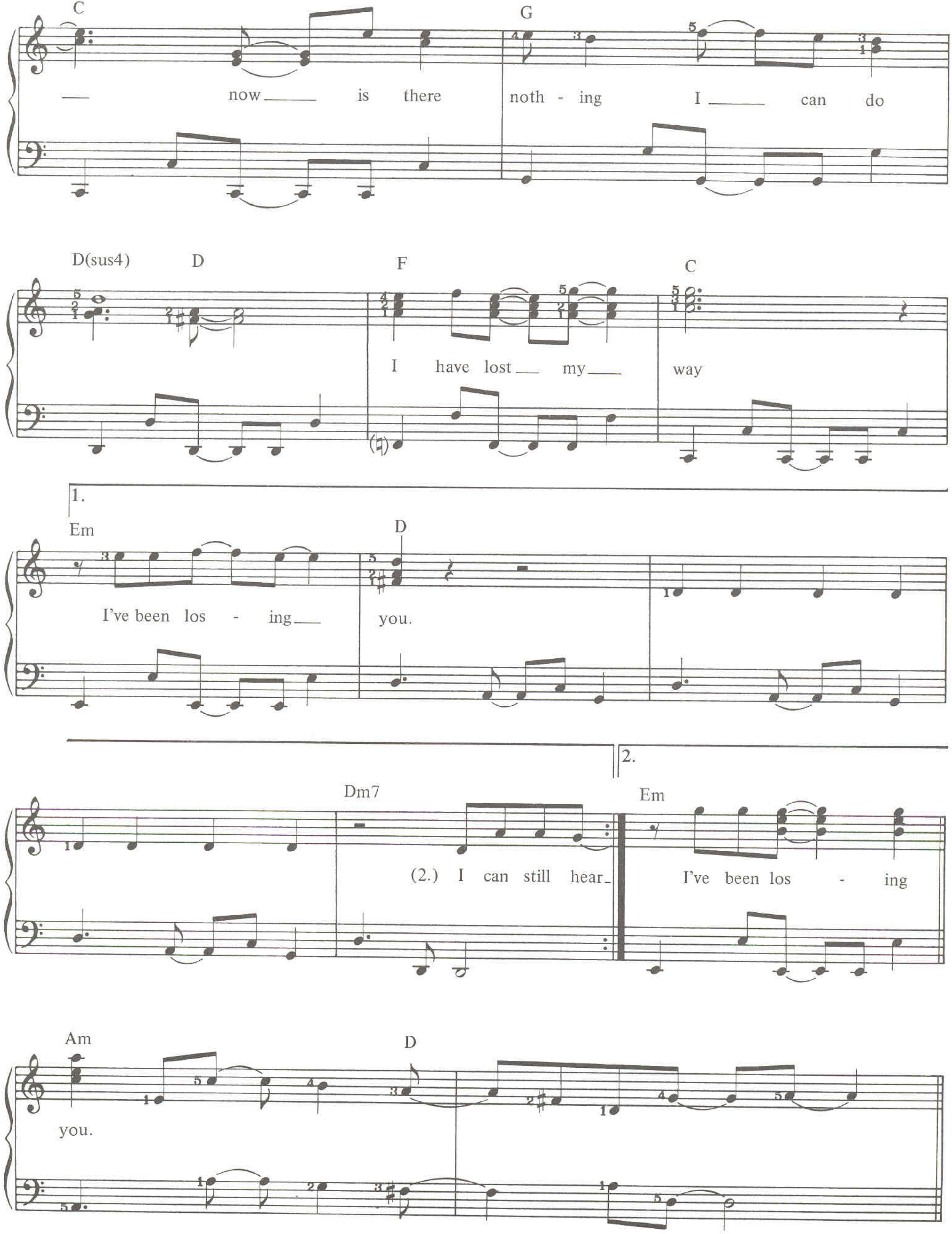
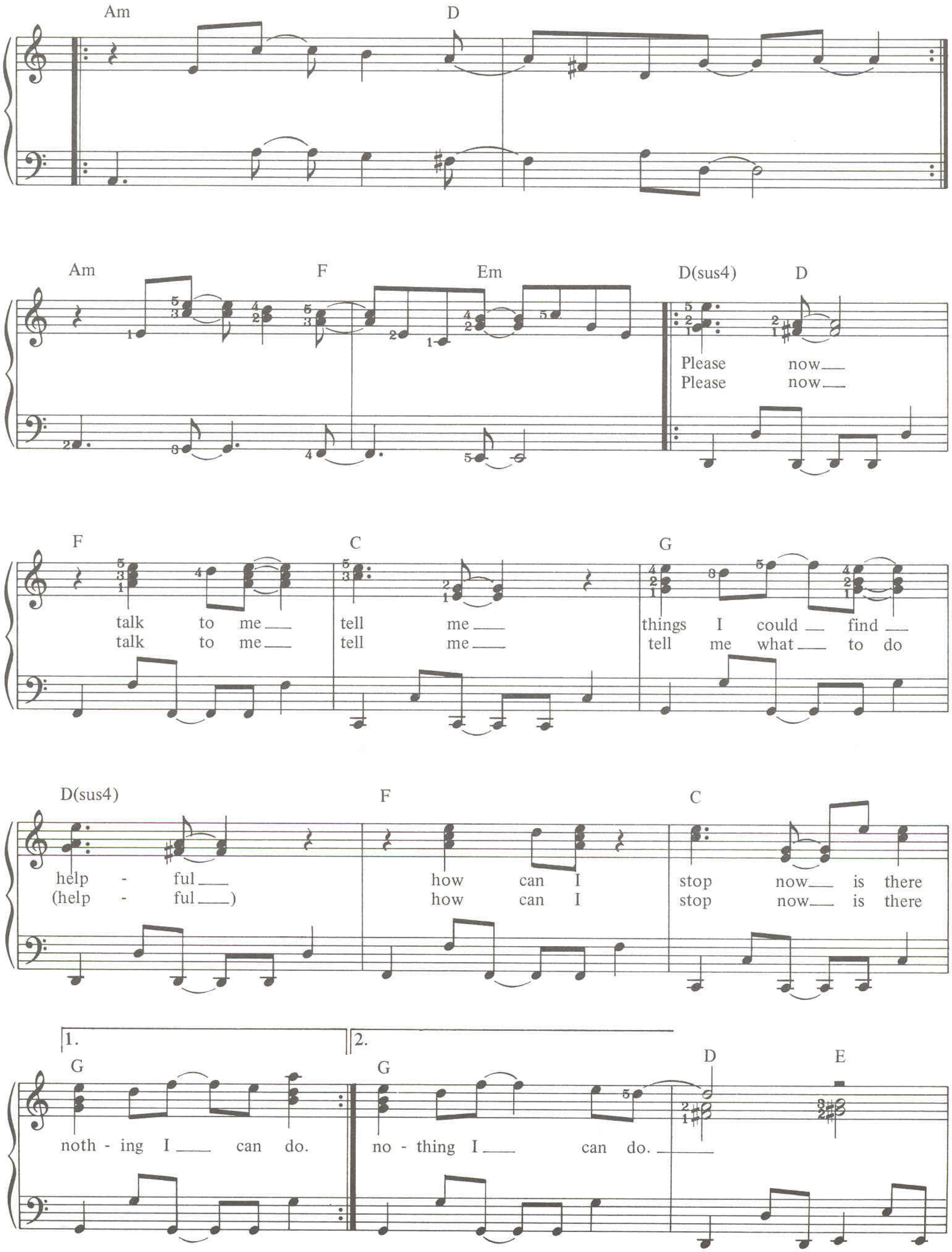
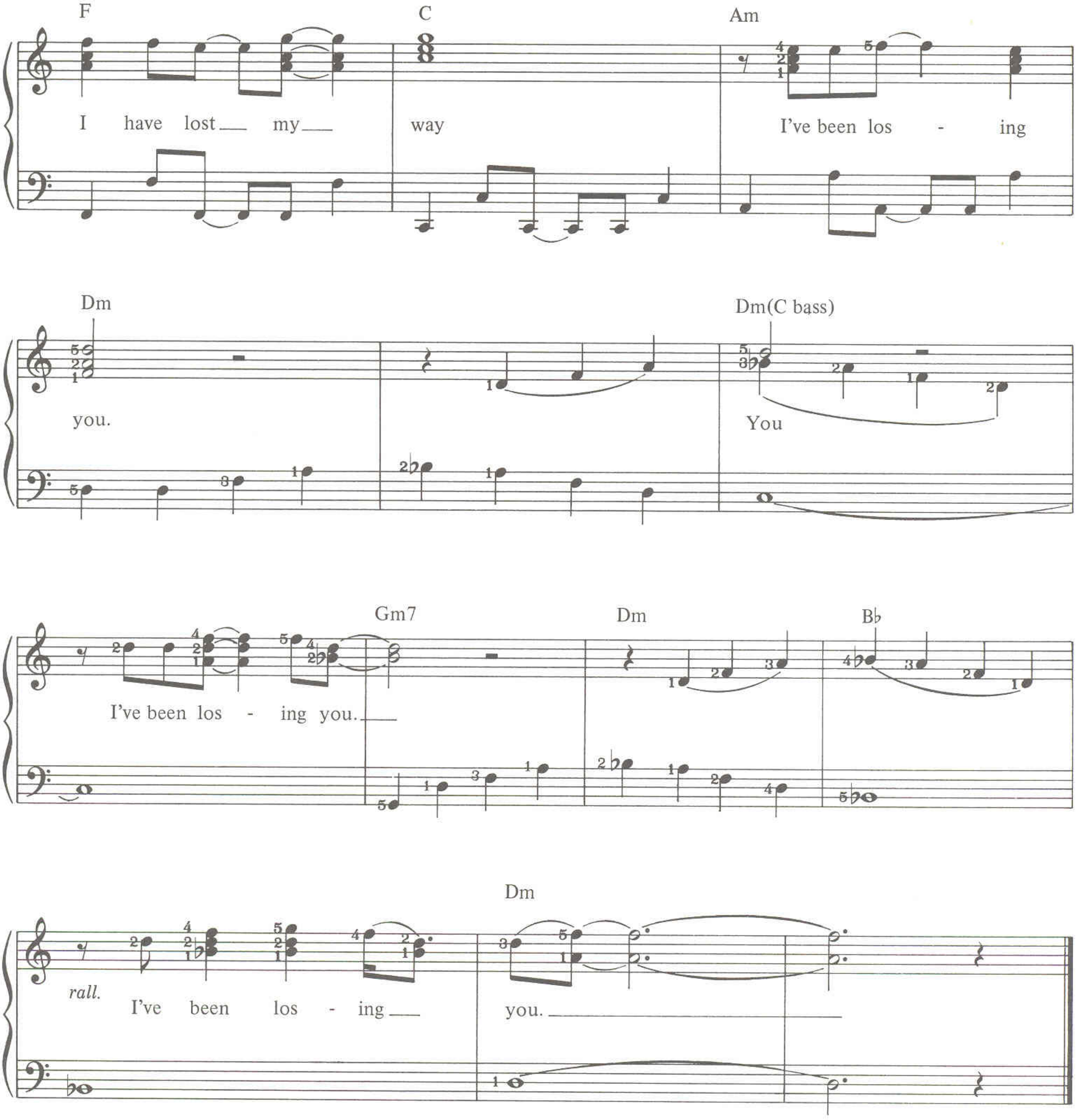

G
Dm
ference and I could have sworn it was - n't me
Am
F
C
yet I did it all so cold - ly al - most slow - ly
Dm
G
1st time only
A
plain for all to see
Oh c - 'mon.
F
G
C
Please now talk to me tell me
G
Dsus4
D
F
things I could find help - ful how can I stop


C
G
— now — is there nothing I — can do
D(sus4)
D
F
C
I have lost — my — way
1.
Em
D
I've been losing — you.
Dm7
(2.) I can still hear
2.
Em
I've been losing
Am
D
you.

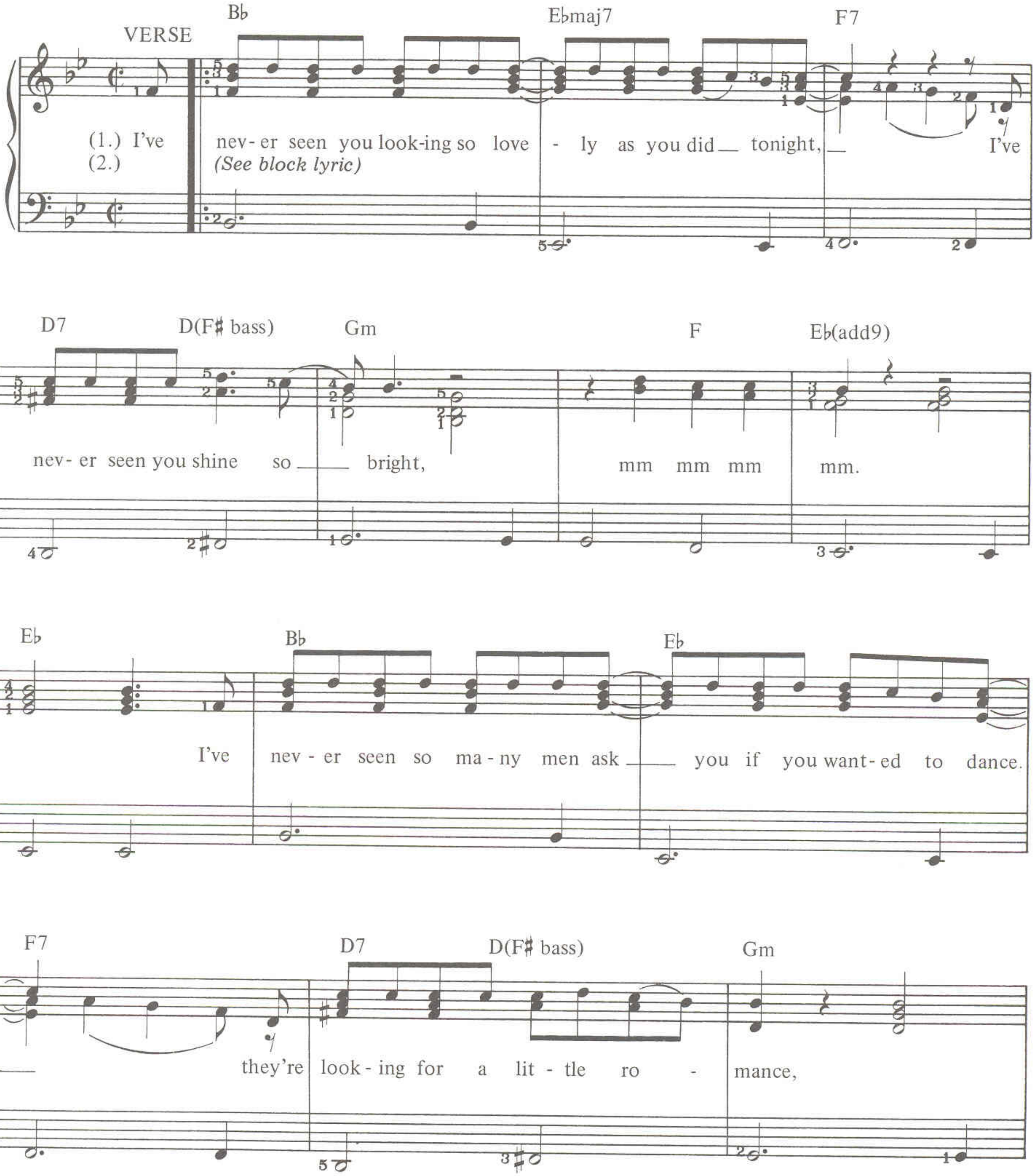

Am
D
Am
F
Em
D(sus4)
D
Please now
Please now
F
C
G
talk to me tell me things I could find
talk to me tell me tell me what to do
D(sus4)
F
C
help - ful how can I stop now is there
(help - ful) how can I stop now is there
1.
2.
G
noth - ing I can do.
G
D
E
no - thing I can do.


F
C
Am
I have lost my way
I've been los - ing
Dm
Dm(C bass)
you.
You
Gm7
Dm
B♭
I've been los - ing you.
Dm
rall.
I've been los - ing
you.

VERSE 2:
I can still hear our screams competing
You're hissing your s'es like a snake
Now in the mirror stands half a man
I thought no one could break
It wasn't the rain that made no difference
Nervously drumming on 'run away'
But I want the guilt to get me, thoughts to wreck me
Preying on my mind.

The Lady In Red

Words and Music by Chris De Burgh


VERSE
B♭
E♭maj7
F7
(1.) I've
(2.)
never seen you looking so lovely as you did tonight, I've
(See block lyric)
D7
D(F♯ bass)
Gm
F
E♭(add9)
never seen you shine so bright,
mm mm mm mm.
E♭
B♭
E♭
I've never seen so many men ask you if you wanted to dance.
F7
D7
D(F♯ bass)
Gm
they're looking for a little romance,

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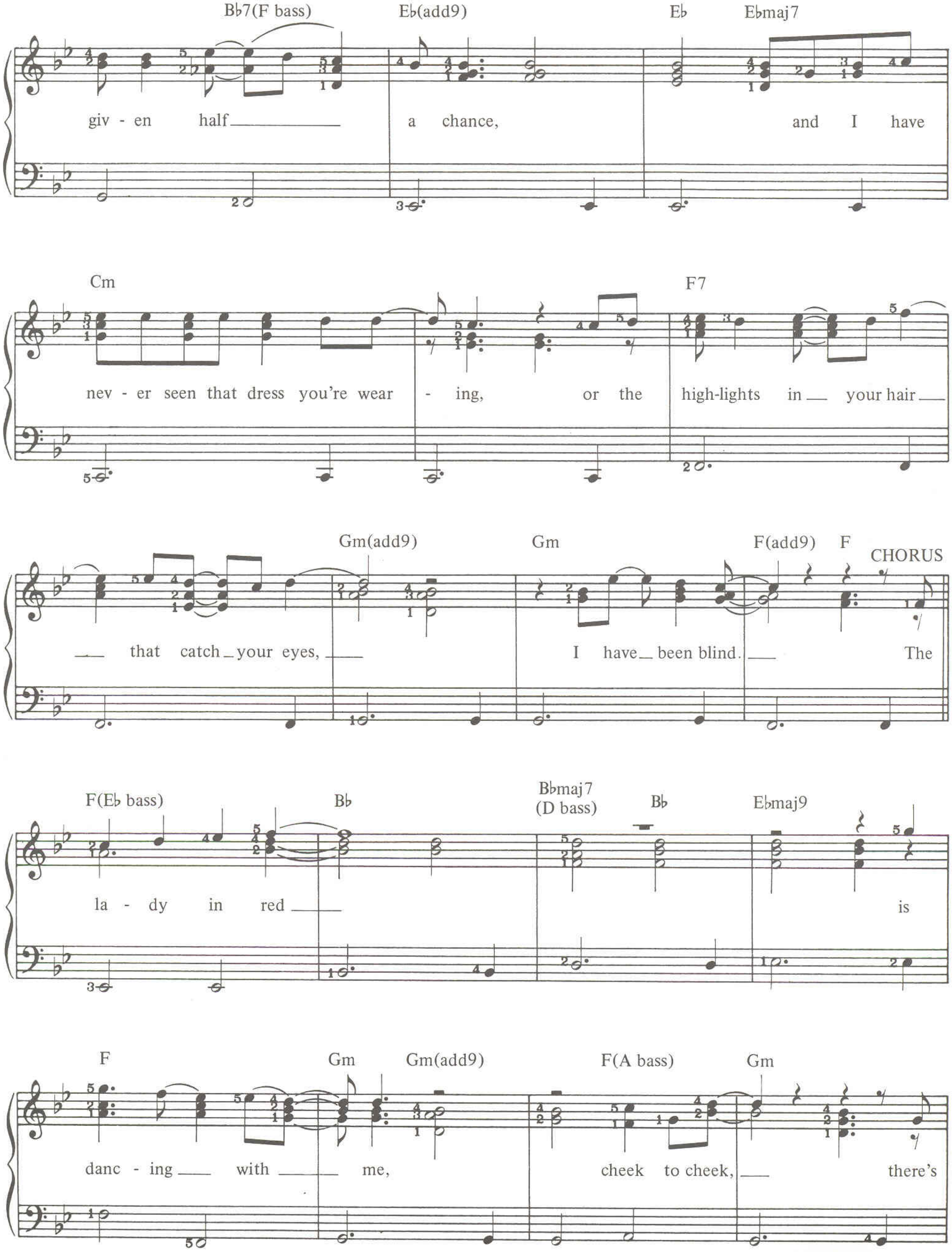
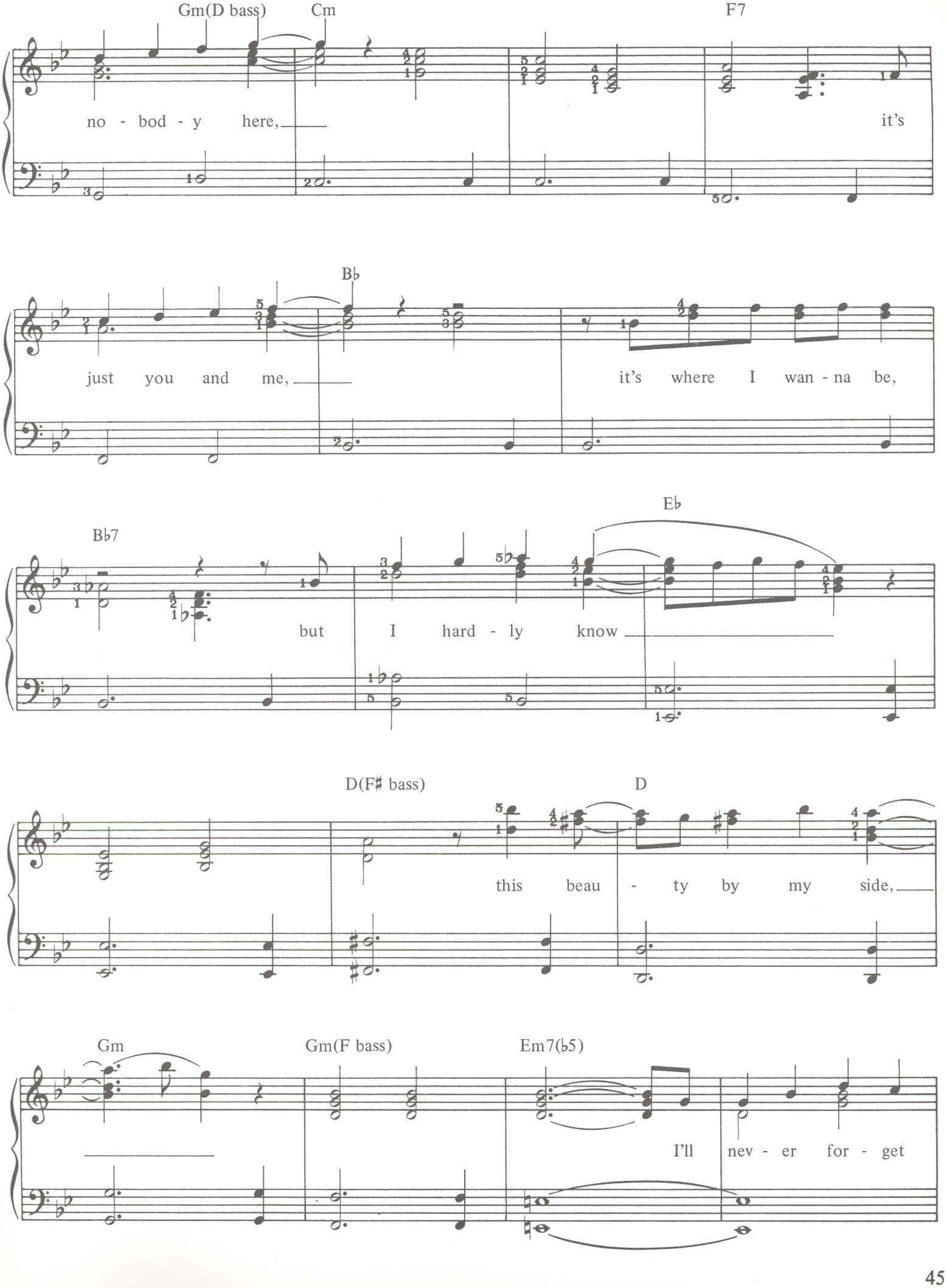
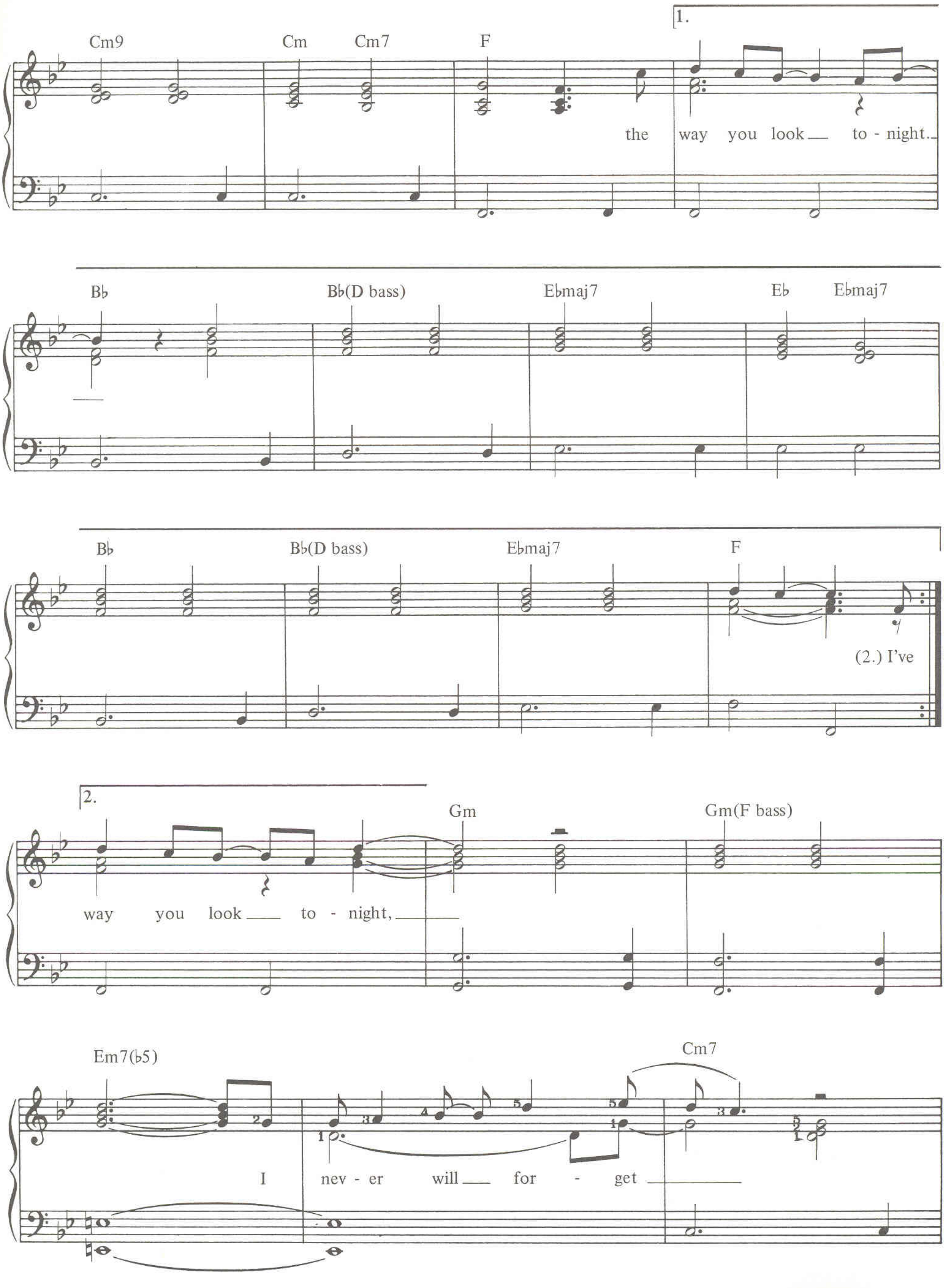
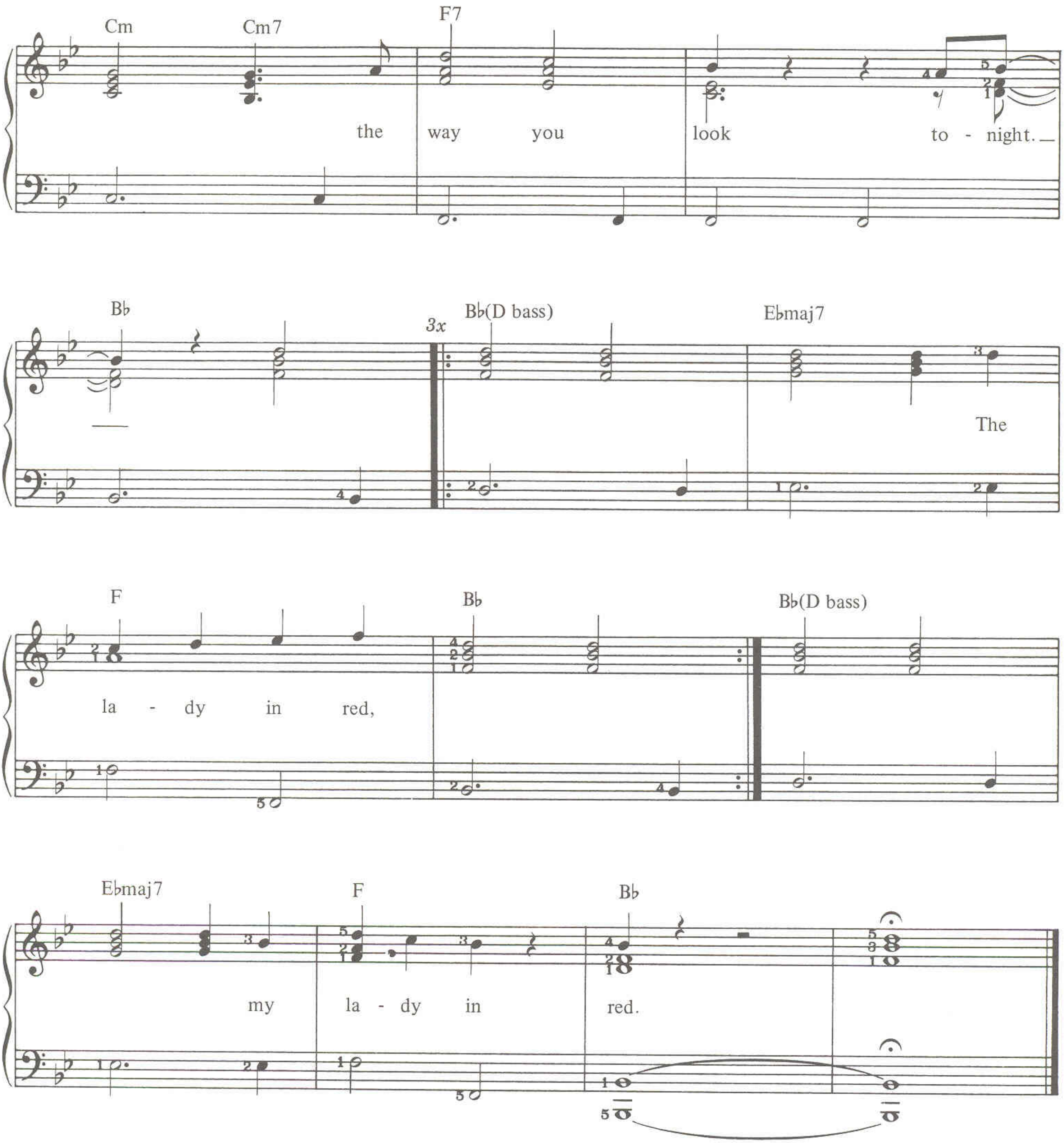

B♭7(F bass)
E♭(add9)
E♭
E♭maj7
giv - en half a chance, and I have
Cm
F7
nev - er seen that dress you're wear - ing, or the high-lights in your hair
Gm(add9)
Gm
F(add9)
F
CHORUS
that catch your eyes, I have been blind. The
F(E♭ bass)
B♭
B♭maj7 (D bass)
B♭
E♭maj9
la - dy in red is
F
Gm
Gm(add9)
F(A bass)
Gm
danc - ing with me, cheek to cheek, there's


Gm(D bass)
Cm
F7
no - bod - y here, it's
B♭
just you and me, it's where I wan - na be,
B♭7
E♭
but I hard - ly know
D(F♯ bass)
D
this beau - ty by my side,
Gm
Gm(F bass)
Em7(♭5)
I'll nev - er for - get


1.
Cm9
Cm
Cm7
F
the way you look — to - night.
Bb
Bb(D bass)
Ebmaj7
Eb
Ebmaj7
Bb
Bb(D bass)
Ebmaj7
F
(2.) I've
2.
Gm
Gm(F bass)
way you look — to - night, —
Em7(b5)
Cm7
I nev - er will — for - get —


Cm
Cm7
F7
the way you look to - night.
Bb
3x
Bb(D bass)
Ebmaj7
The
F
la - dy in red,
Bb
Bb(D bass)
Ebmaj7
F
Bb
my la - dy in red.

VERSE 2:
I've never seen you looking so gorgeous as you did tonight,
I've never seen you shine so bright,
You were amazing.
I've never seen so many people want to be there by your side,
And when you turned to me and smiled, it took my breath away,
And I have never had such a feeling,
Such a feeling of complete and utter love, as I do tonight.

(To Chorus)

The Beatles

Enya

Phil Collins

Van Morrison

Bob Dylan

Sting

Paul Simon

Tracy Chapman

Eric Clapton

Pink Floyd

New Kids On The Block

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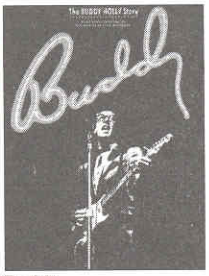
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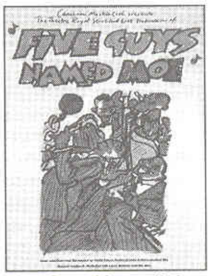
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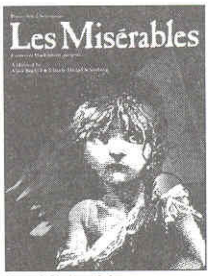
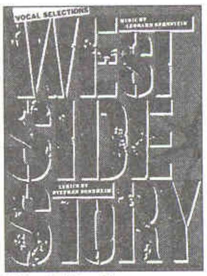

Les Misérables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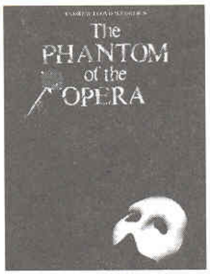
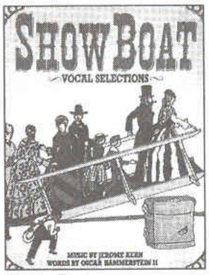

Phantom Of The Opera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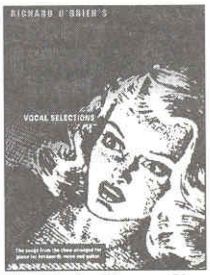
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Wise Publications
ISBN 0.86001.960.8
Order No. AM 29489

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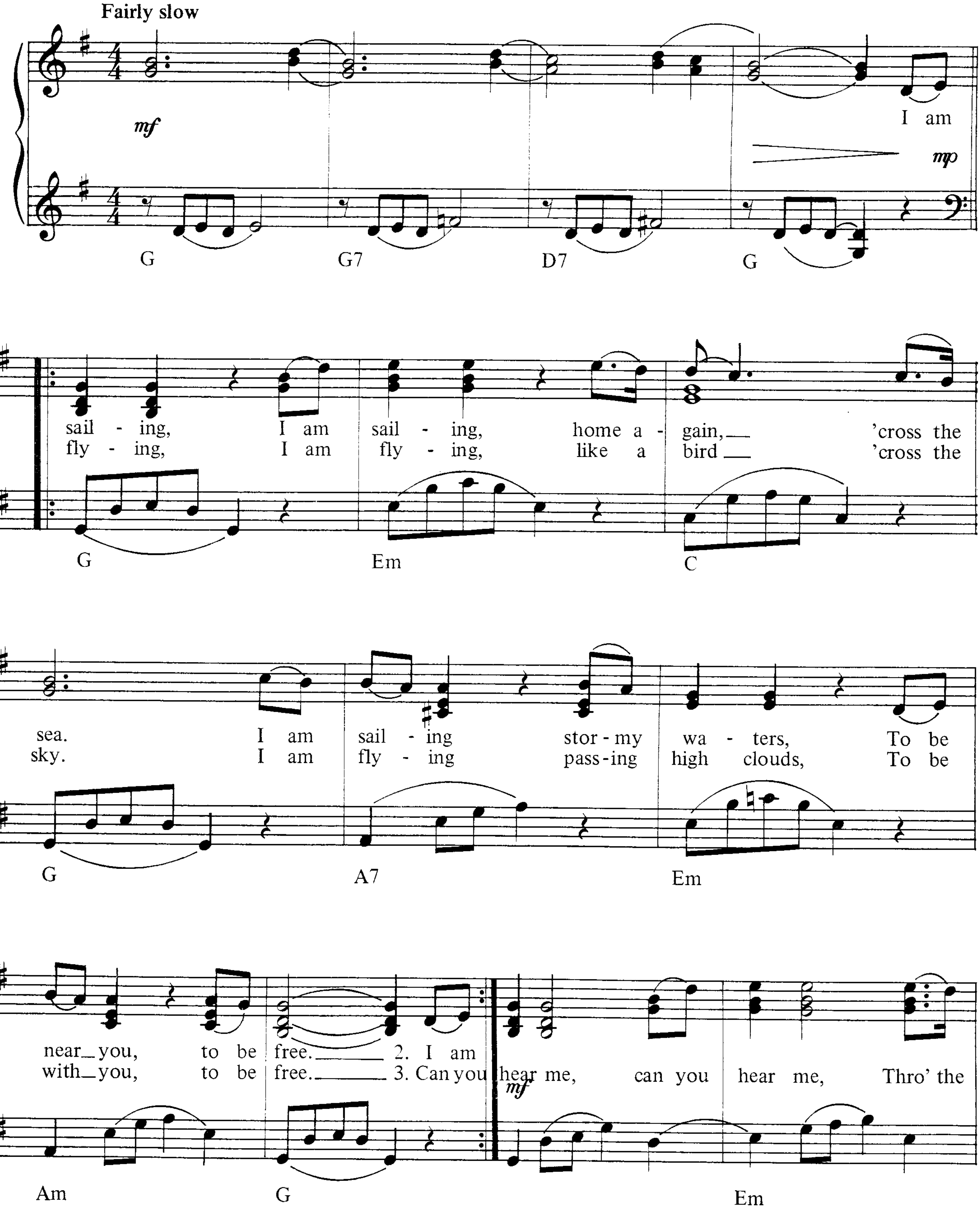
Sailing

Words & Music by Gavin Sutherland


Fairly slow
mf
I am
mp
G
G7
D7
G
sail - ing, I am sail - ing, home a - gain, 'cross the
fly - ing, I am fly - ing, like a bird 'cross the
G
Em
C
sea. I am sail - ing stor - my wa - ters, To be
sky. I am fly - ing pass - ing high clouds, To be
G
A7
Em
near you, to be free. 2. I am
with you, to be free. 3. Can you hear me, can you hear me, Thro' the
mf
Am
G
Em

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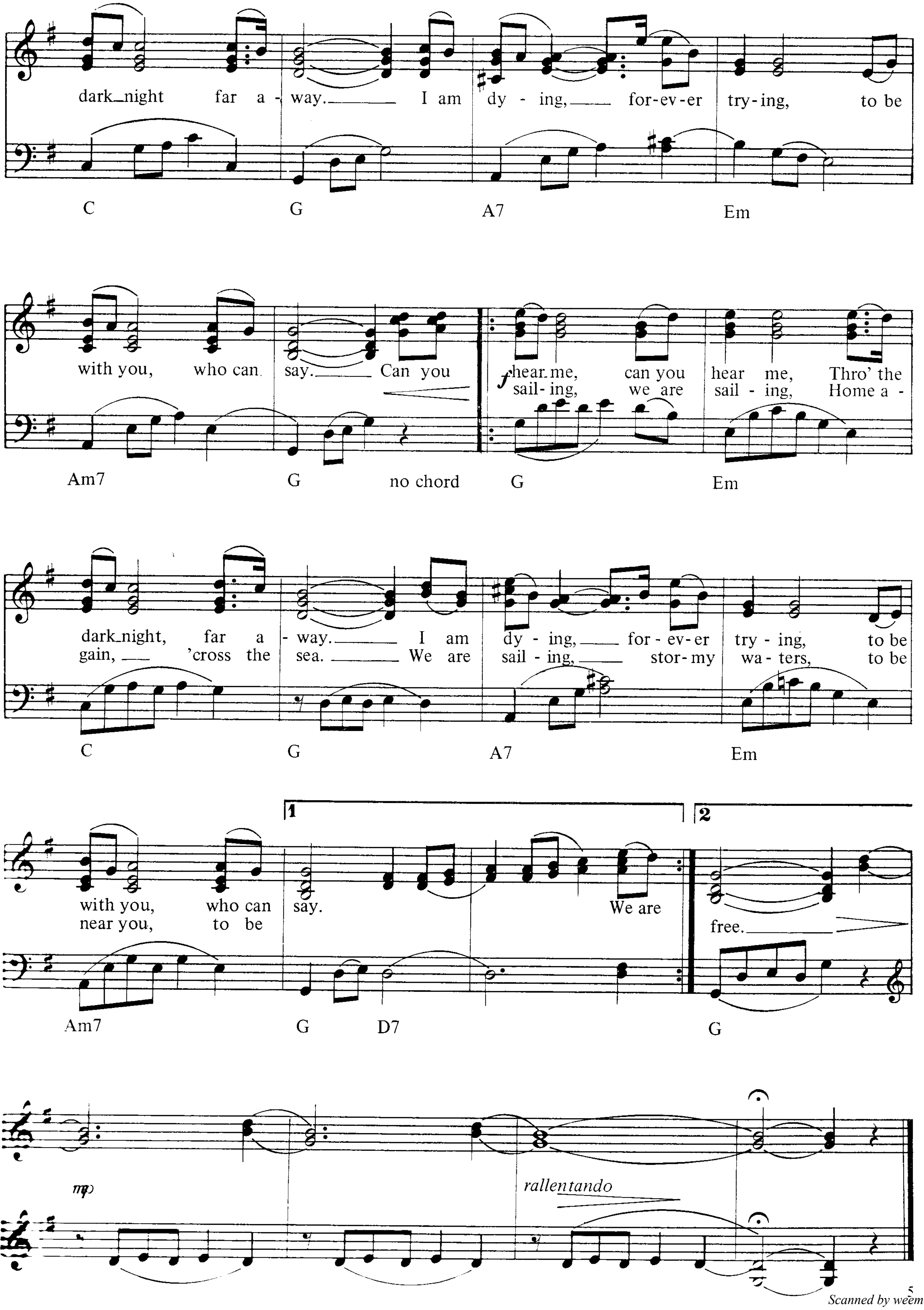
dark night far a - way. I am dy - ing, for-ev-er try-ing, to be
C G A7 Em
with you, who can say. Can you
f hear me, can you hear me, Thro' the
sail - ing, we are sail - ing, Home a -
Am7 G no chord G Em
dark night, far a - way. I am dy - ing, for - ev - er try - ing, to be
gain, 'cross the sea. We are sail - ing, stor - my wa - ters, to be
C G A7 Em
1 2
with you, who can say. We are
near you, to be free.
Am7 G D7 G
mp
rallentando

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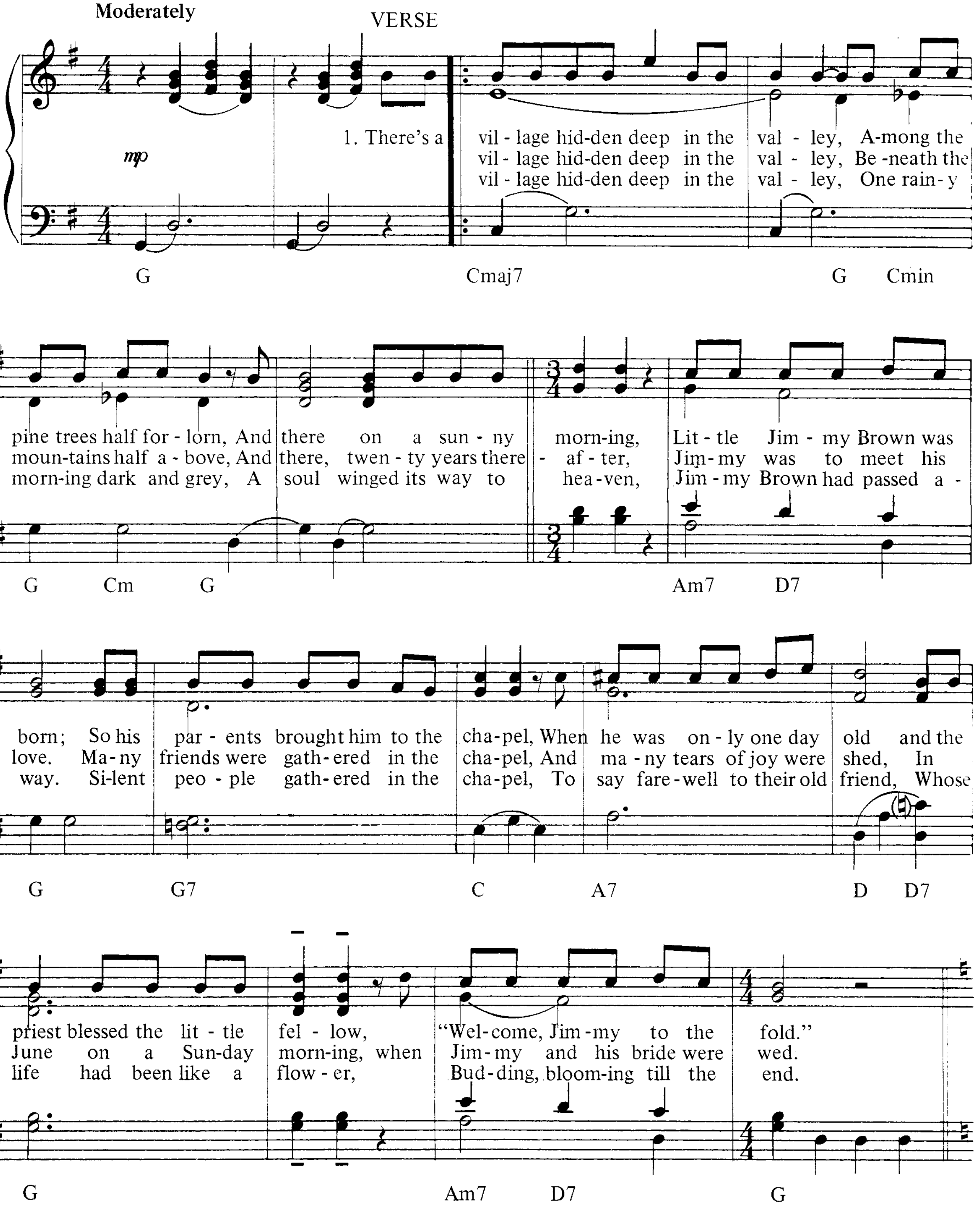
The Jimmy Brown Song (The Three Bells)

English lyric by Bert Reisfeld
Music by Jean Villard (Gilles)


Moderately
VERSE
mp
1. There's a
vil - lage hid-den deep in the val - ley, A-mong the pine trees half for - lorn, And there on a sun - ny morn-ing, Lit - tle Jim - my Brown was born; So his par - ents brought him to the cha-pel, When he was on - ly one day old and the priest blessed the lit - tle fel - low, "Wel-come, Jim-my to the fold."
vil - lage hid-den deep in the val - ley, Be-neath the moun-tains half a - bove, And there, twen - ty years there - af - ter, Jim-my was to meet his love. Ma-ny friends were gath-ered in the cha-pel, And ma - ny tears of joy were shed, In June on a Sun-day morn-ing, when Jim-my and his bride were wed.
vil - lage hid-den deep in the val - ley, One rain-y morn-ing dark and grey, A soul winged its way to hea-ven, Jim-my Brown had passed a - way. Si-lent peo - ple gath-ered in the cha-pel, To say fare-well to their old friend, Whose life had been like a flow - er, Bud-ding, bloom-ing till the end.
G
Cmaj7
G
Cmin
G
Cm
G
Am7
D7
G
G7
C
A7
D
D7
G
Am7
D7
G

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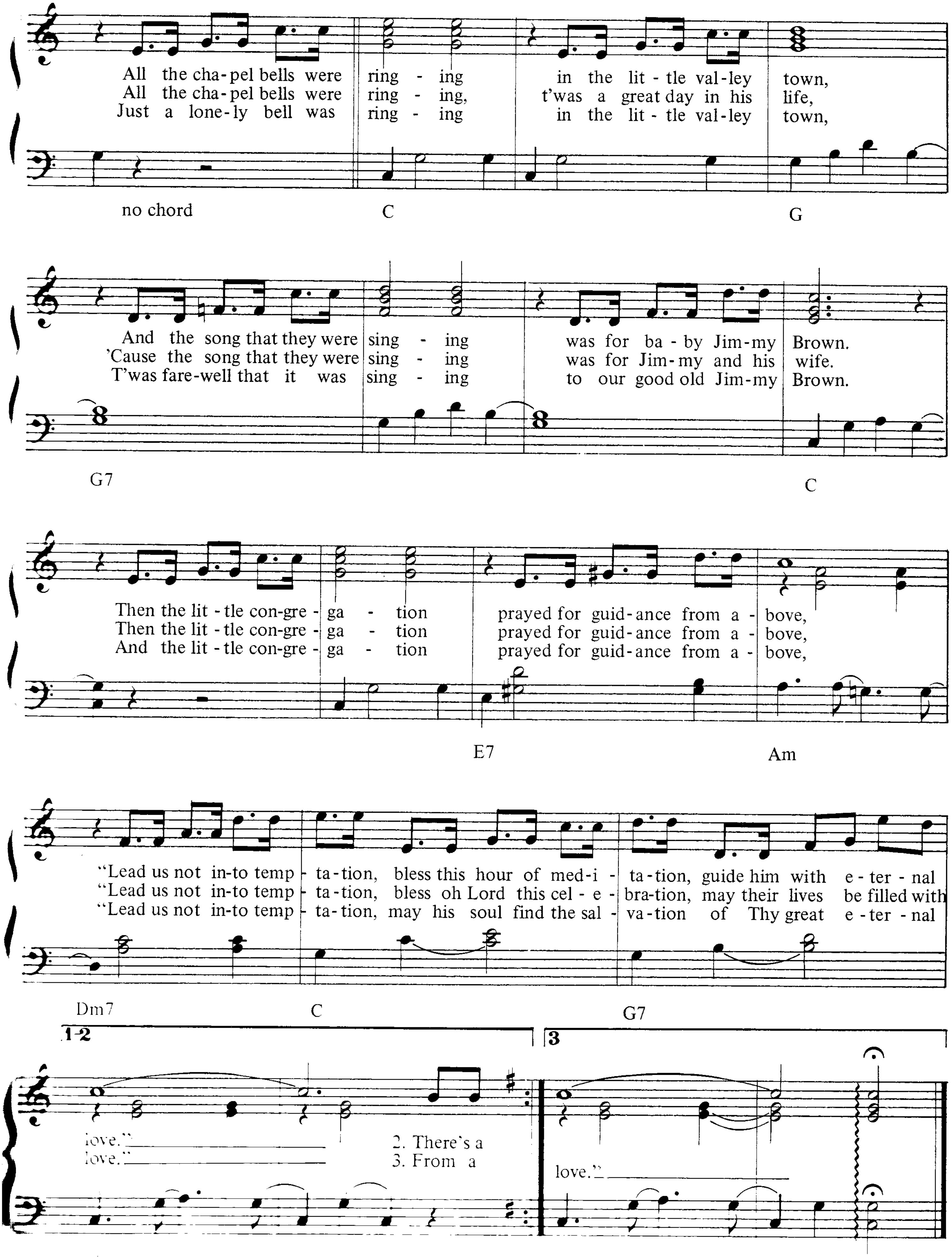
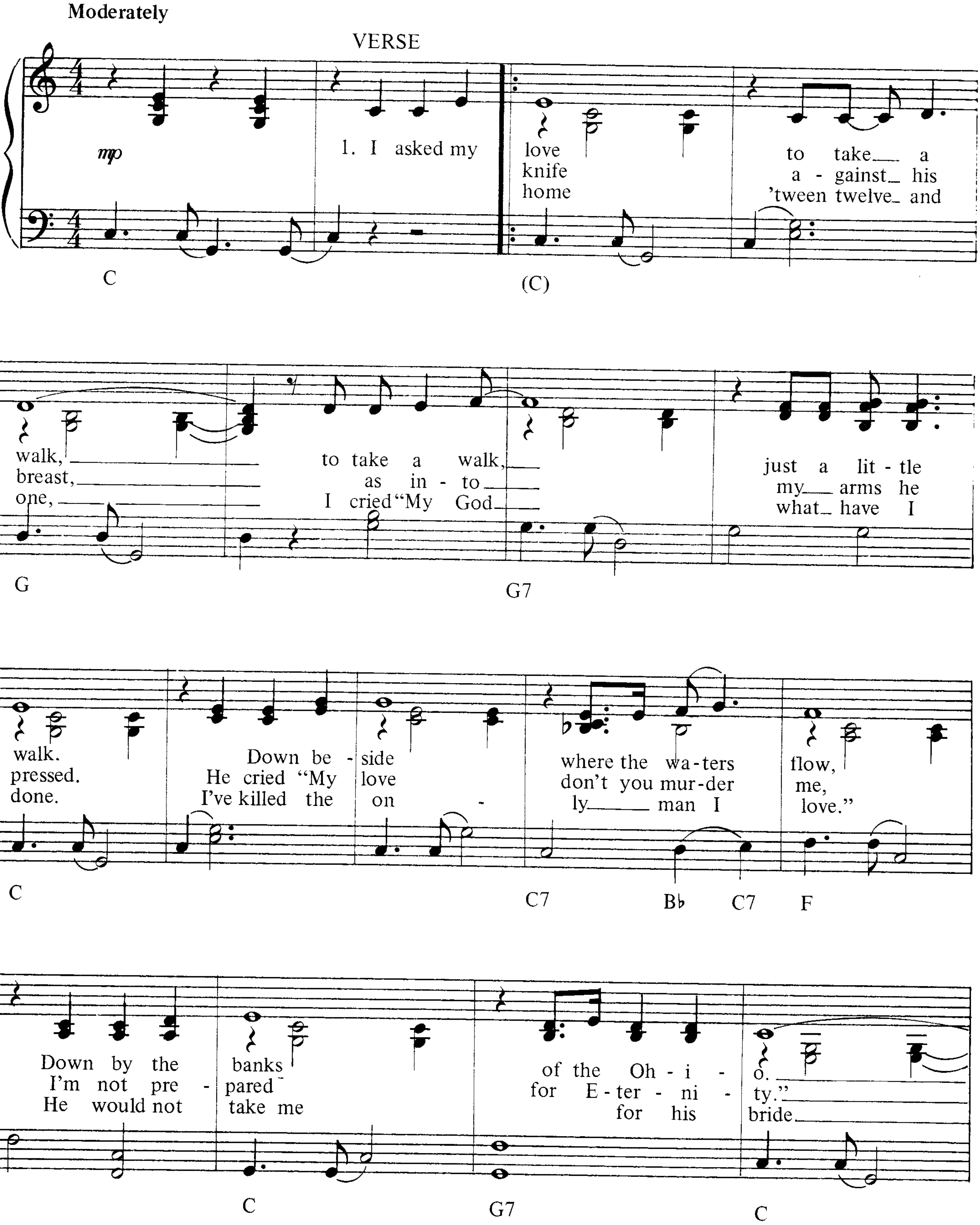
CHORUS *(with more movement)*


All the cha-pel bells were ring - ing in the lit - tle val-ley town,
All the cha-pel bells were ring - ing, t'was a great day in his life,
Just a lone-ly bell was ring - ing in the lit - tle val-ley town,
no chord
C
G
And the song that they were sing - ing was for ba - by Jim-my Brown.
'Cause the song that they were sing - ing was for Jim-my and his wife.
T'was fare-well that it was sing - ing to our good old Jim-my Brown.
G7
C
Then the lit - tle con-gre - ga - tion prayed for guid-ance from a - bove,
Then the lit - tle con-gre - ga - tion prayed for guid-ance from a - bove,
And the lit - tle con-gre - ga - tion prayed for guid-ance from a - bove,
E7
Am
"Lead us not in-to temp - ta-tion, bless this hour of med-i - ta-tion, guide him with e - ter - nal
"Lead us not in-to temp - ta-tion, bless oh Lord this cel - e - bra-tion, may their lives be filled with
"Lead us not in-to temp - ta-tion, may his soul find the sal - va-tion of Thy great e - ter - nal
Dm7
C
G7
1-2
3
love."
love."
2. There's a
3. From a
love."

Banks Of The Ohio

Traditional


Moderately
VERSE
mp
1. I asked my love to take a walk, to take a walk, just a little walk.
knife against his breast, as into my arms he pressed.
home 'tween twelve and one, I cried "My God what have I done.
Down beside where the waters flow,
He cried "My love don't you murder me,
I've killed the only man I love."
Down by the banks of the Ohio.
I'm not prepared for Eternity."
He would not take me for his bride
C
(C)
G
G7
C
C7
B♭
C7
F
C
G7
C

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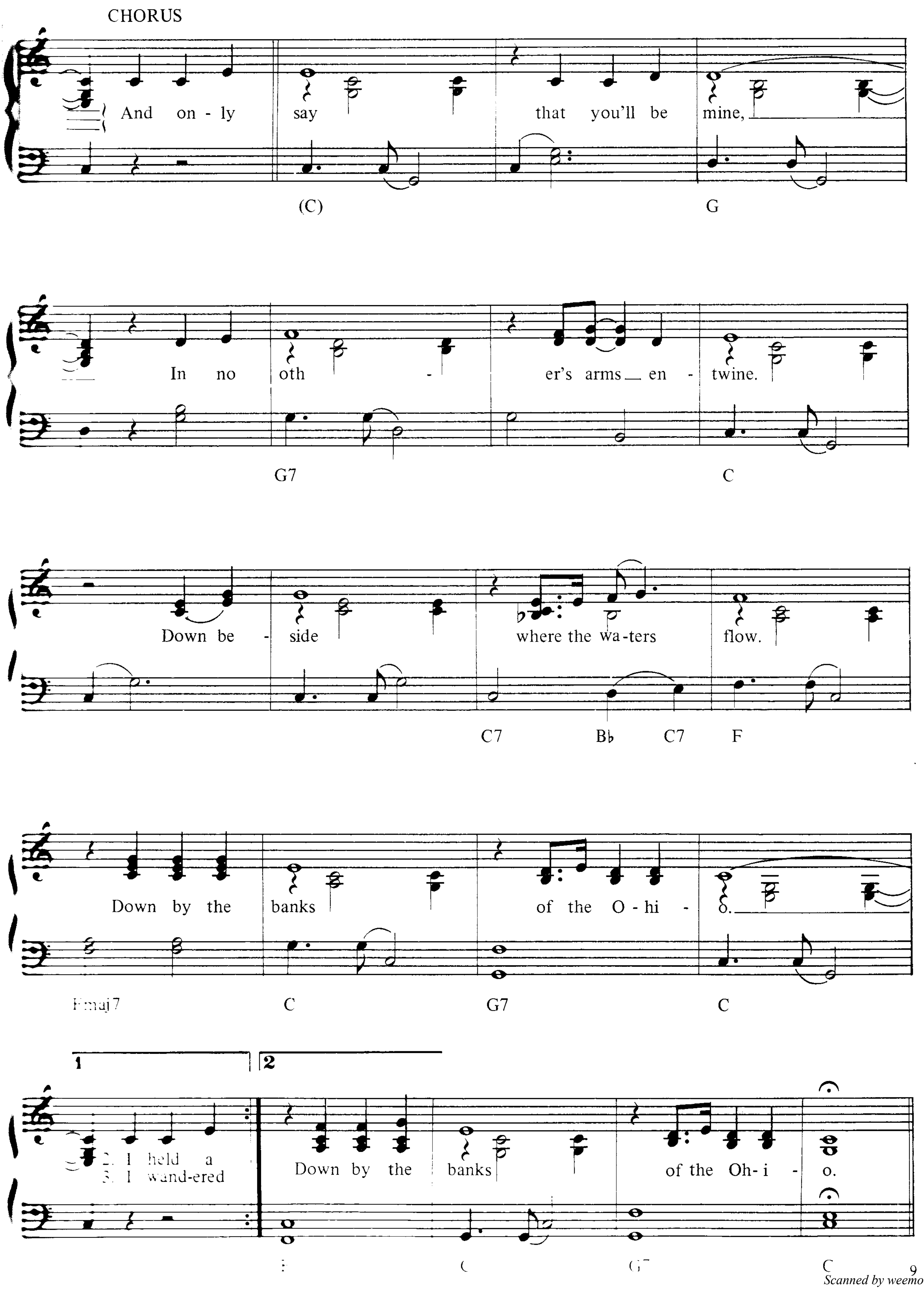
CHORUS
And only say that you'll be mine,
(C)
G
In no other's arms entwine.
G7
C
Down beside where the waters flow.
C7
B♭
C7
F
Down by the banks of the Ohio.
Fmaj7
C
G7
C
1
2
2. I held a
3. I wand-ered
Down by the banks of the Oh-io.
F
C
G7
C

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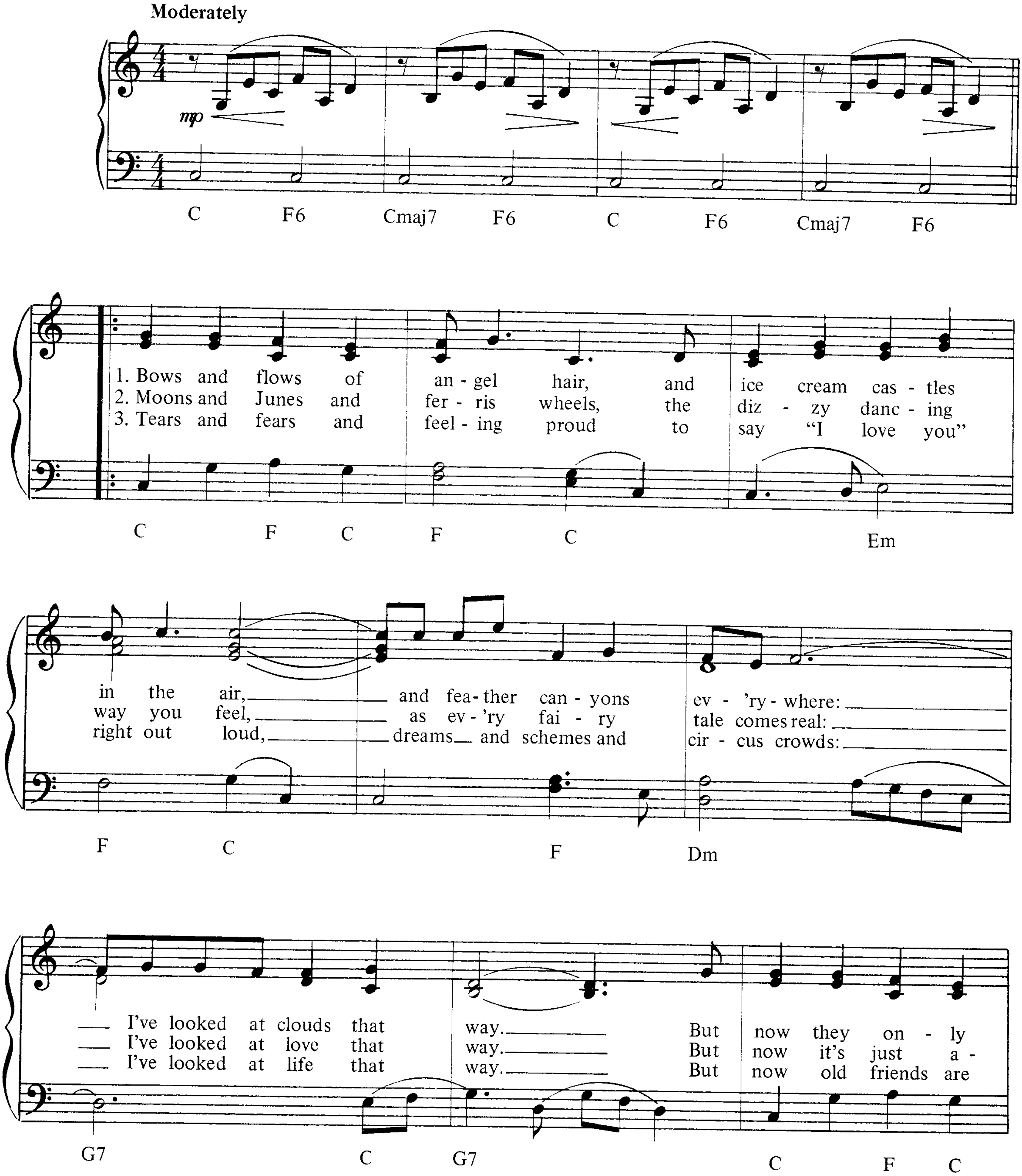
Both Sides Now

Words & Music by Joni Mitchell


Moderately
mp
C F6 Cmaj7 F6 C F6 Cmaj7 F6
1. Bows and flows of an - gel hair, and ice cream cas - tles in the air, and fea - ther can - yons ev - 'ry - where: I've looked at clouds that way. But now they on - ly
2. Moons and Junes and fer - ris wheels, the diz - zy danc - ing way you feel, as ev - 'ry fai - ry tale comes real: I've looked at love that way. But now it's just a -
3. Tears and fears and feel - ing proud to say "I love you" right out loud, dreams and schemes and cir - cus crowds: I've looked at life that way. But now old friends are
C F C F C Em
F C F Dm
G7 C G7 C F C

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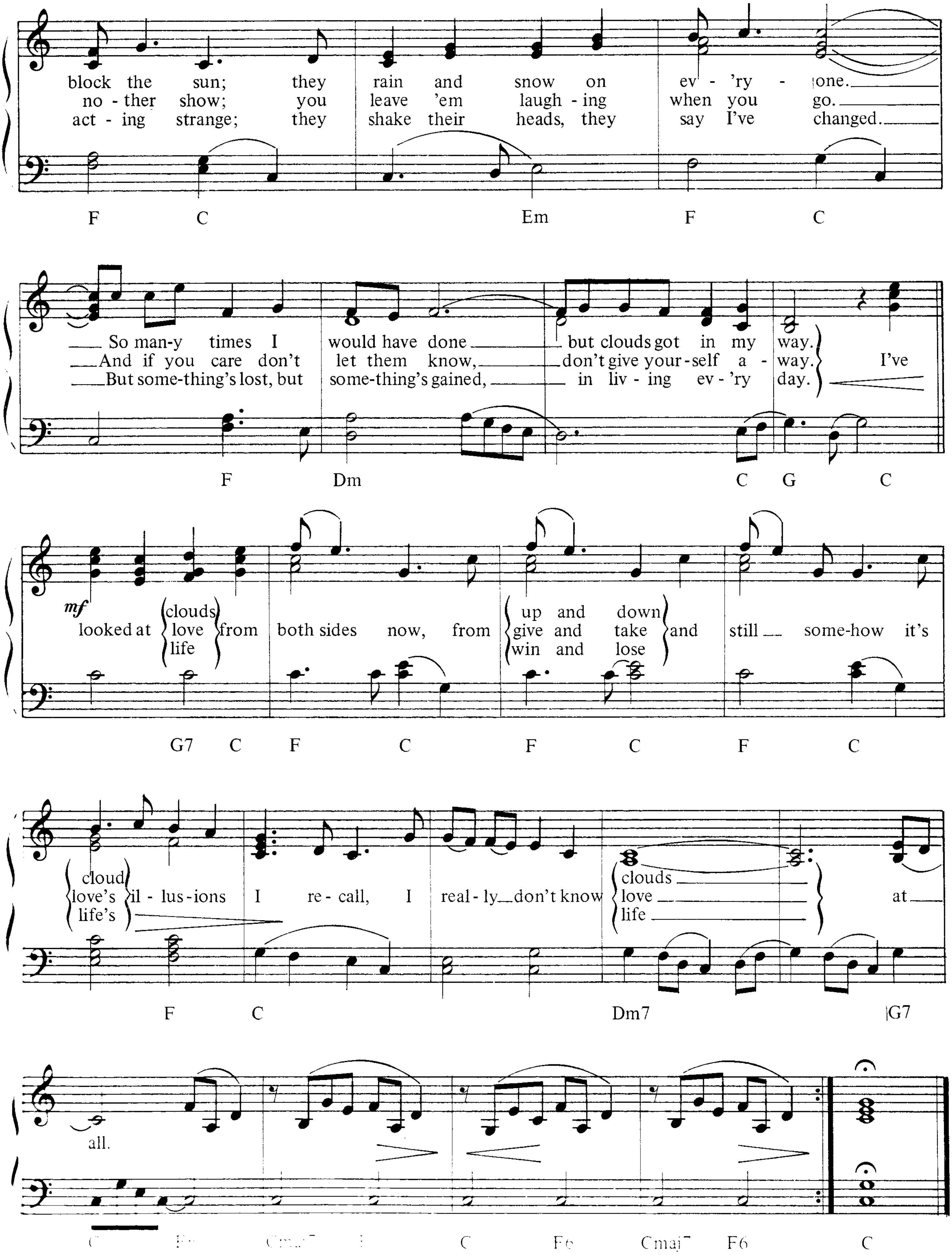
block the sun; they rain and snow on ev - 'ry - one.
no - ther show; you leave 'em laugh - ing when you go.
act - ing strange; they shake their heads, they say I've changed.
F C Em F C
So man-y times I would have done but clouds got in my way.
And if you care don't let them know, don't give your-self a - way. I've
But some-thing's lost, but some-thing's gained, in liv - ing ev - 'ry day.
F Dm C G C
mf
looked at clouds / love / life from both sides now, from up and down / give and take / win and lose and still some-how it's
G7 C F C F C F C
cloud / love's / life's il - lus - ions I re - call, I real - ly don't know clouds / love / life at
F C Dm7 G7
all.
C F6 Cmaj7 F6 C F6 Cmaj7 F6 C

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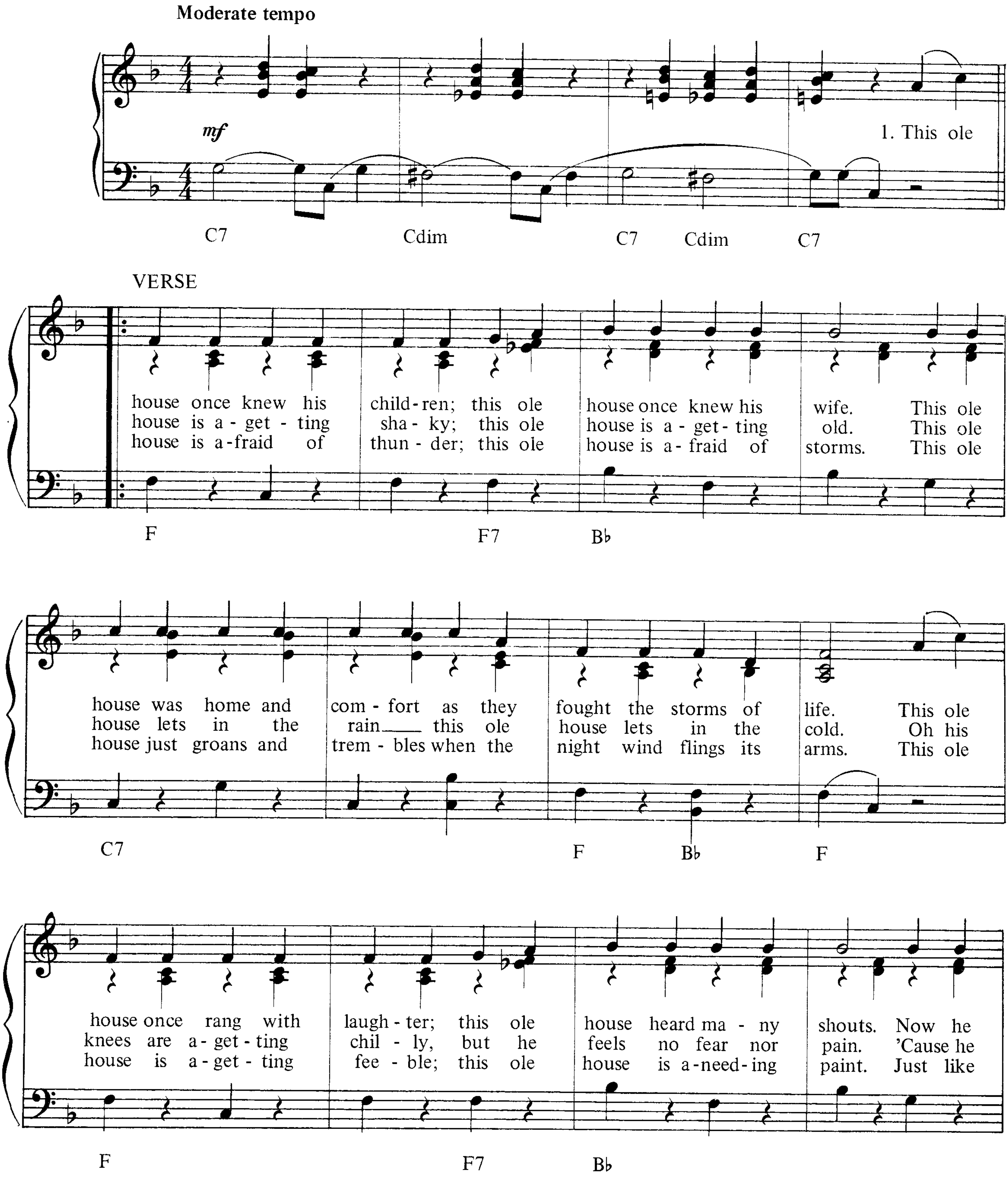
This Ole House

Words & Music by Stuart Hamblen


Moderate tempo
mf
1. This ole
C7
Cdim
C7
Cdim
C7
VERSE
house once knew his child-ren; this ole house once knew his wife. This ole
house is a-get-ting sha-ky; this ole house is a-get-ting old. This ole
house is a-fraid of thun-der; this ole house is a-fraid of storms. This ole
F
F7
B♭
house was home and com-fort as they fought the storms of life. This ole
house lets in the rain___ this ole house lets in the cold. Oh his
house just groans and trem-bles when the night wind flings its arms. This ole
C7
F
B♭
F
house once rang with laugh-ter; this ole house heard ma-ny shouts. Now he
knees are a-get-ting chil-ly, but he feels no fear nor pain. 'Cause he
house is a-get-ting fee-ble; this ole house is a-need-ing paint. Just like
F
F7
B♭

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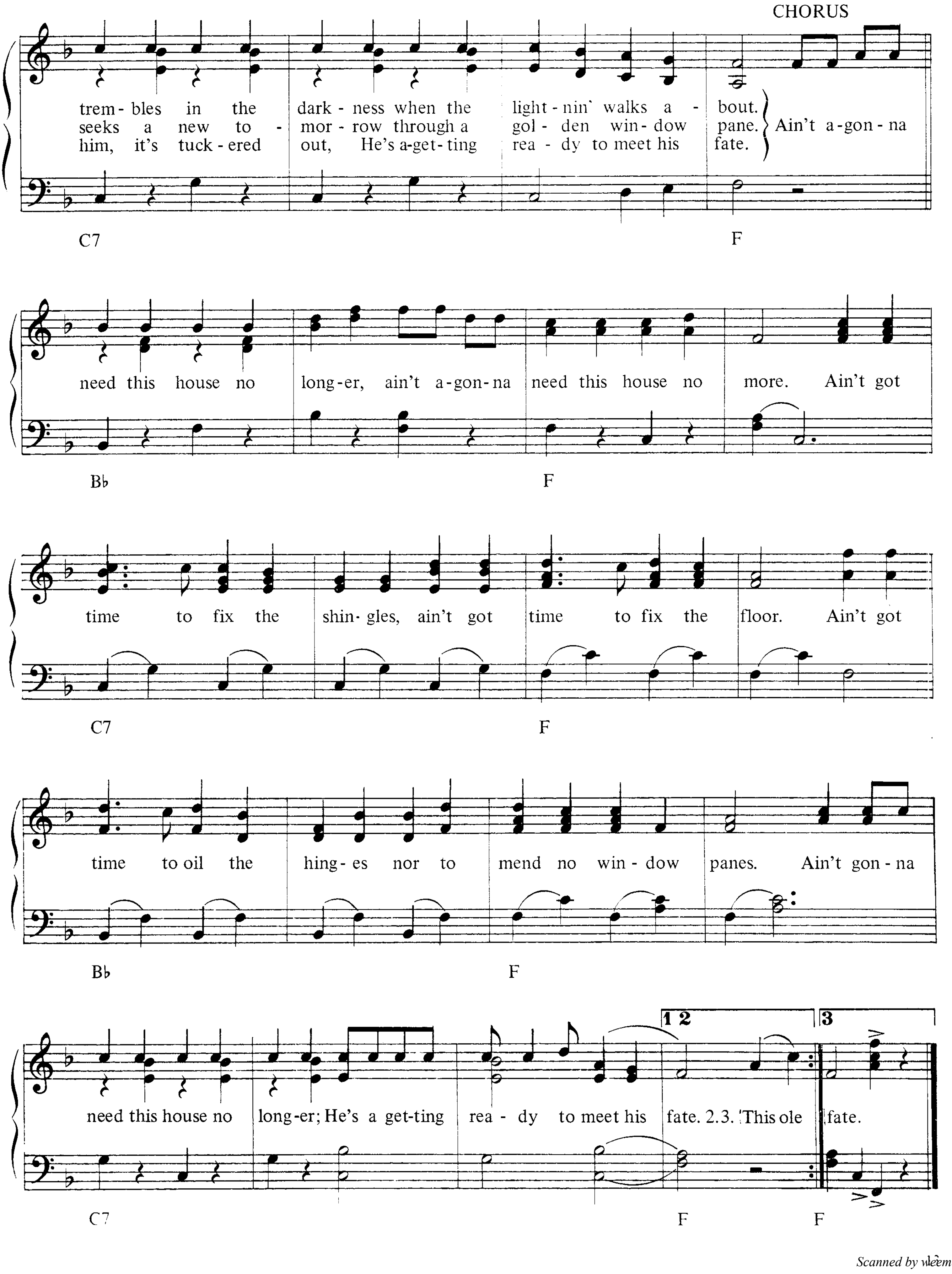
CHORUS
trem - bles in the dark - ness when the light - nin' walks a - bout.
seeks a new to - mor - row through a gol - den win - dow pane.
him, it's tuck - ered out, He's a-get - ting rea - dy to meet his fate.
Ain't a-gon - na
C7
F
need this house no long-er, ain't a-gon-na need this house no more. Ain't got
Bb
F
time to fix the shin- gles, ain't got time to fix the floor. Ain't got
C7
F
time to oil the hing - es nor to mend no win - dow panes. Ain't gon - na
Bb
F
need this house no long-er; He's a get-ting rea - dy to meet his fate. 2.3. This ole fate.
1 2
3
C7
F
F

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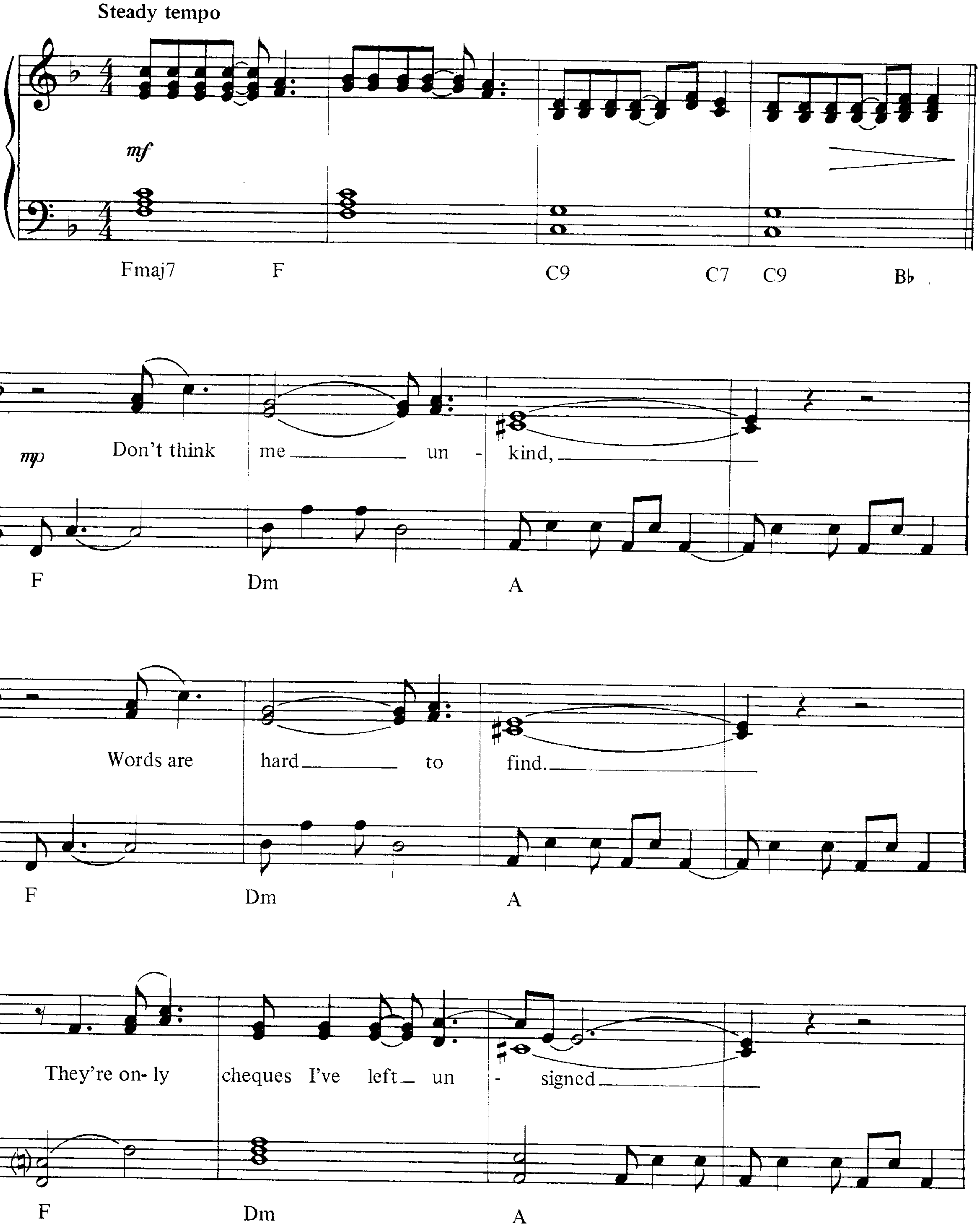
De Do Do Do, De Da Da Da

Words & Music by Sting


Steady tempo
mf
Fmaj7
F
C9
C7
C9
B♭
mp
Don't think me un - kind,
F
Dm
A
Words are hard to find.
F
Dm
A
They're on- ly cheques I've left un - signed
F
Dm
A

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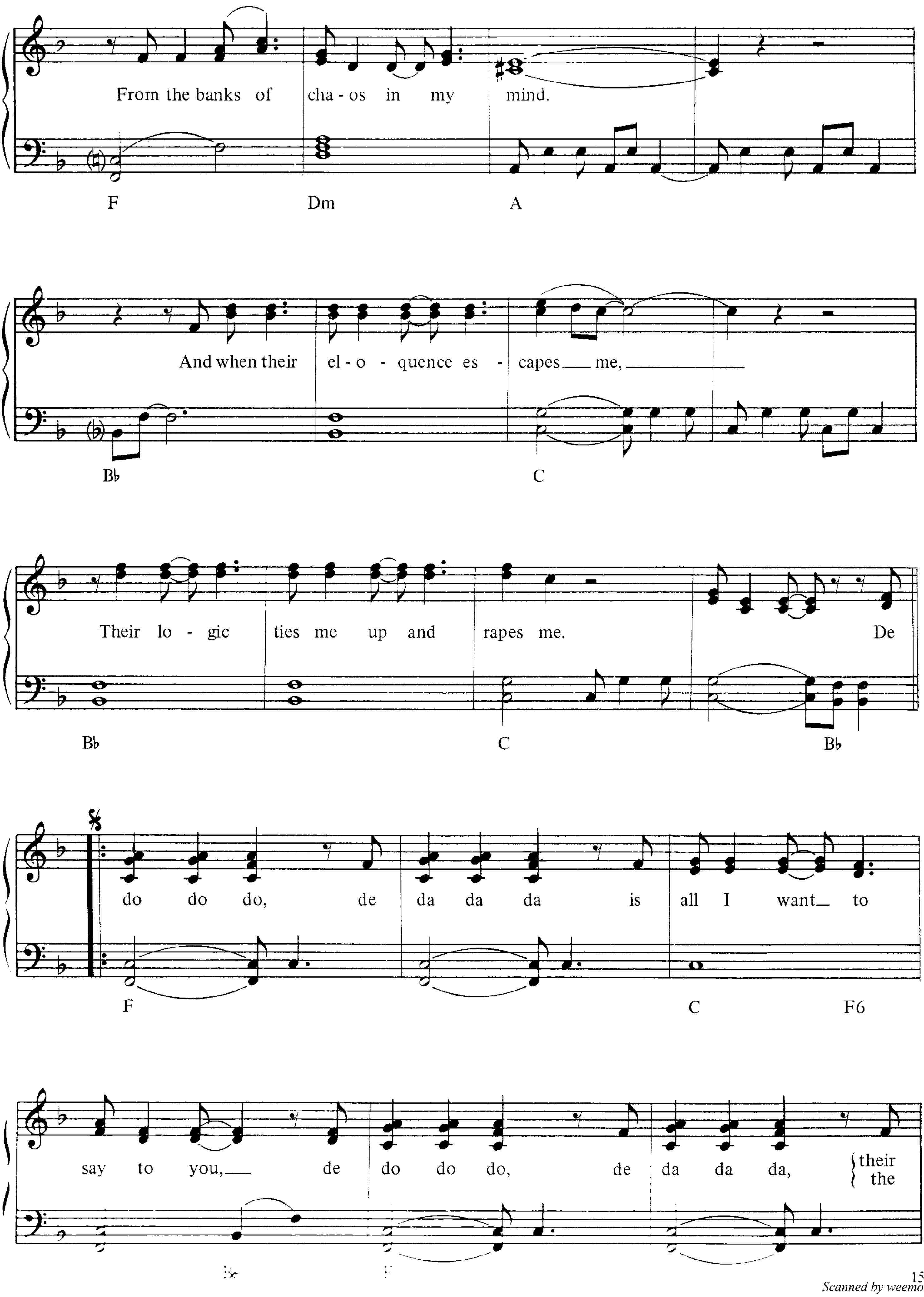
From the banks of cha - os in my mind.
F
Dm
A
And when their el - o - quence es - capes me,
B♭
C
Their lo - gic ties me up and rapes me. De
B♭
C
B♭
𝄋
do do do, de da da da is all I want to
F
C
F6
say to you, de do do do, de da da da, {their / the}
B♭
F

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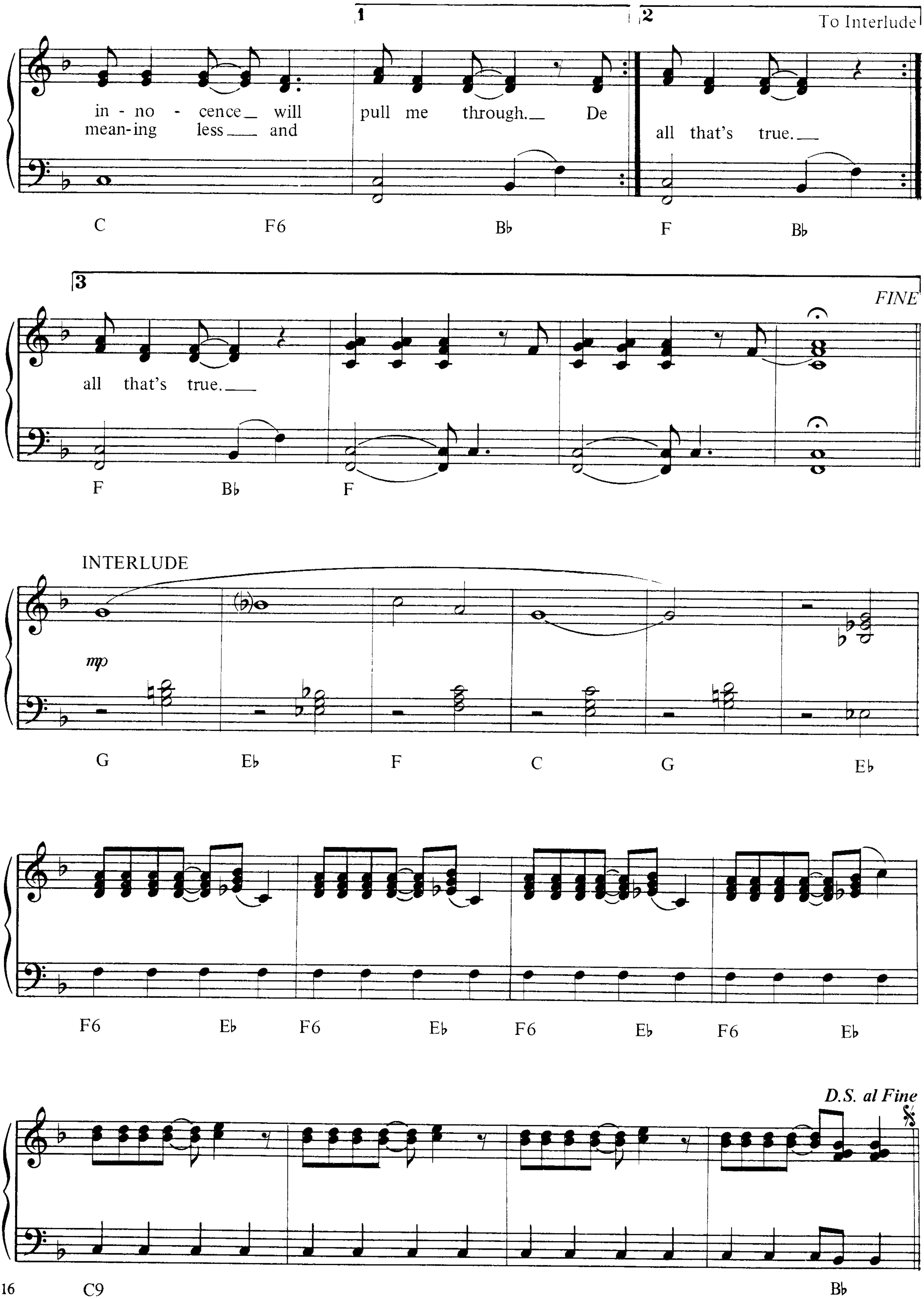
1
2
To Interlude
in - no - cence will pull me through. De
mean-ing less and all that's true.
C
F6
B♭
F
B♭
3
FINE
all that's true.
F
B♭
F
INTERLUDE
mp
G
E♭
F
C
G
E♭
F6
E♭
F6
E♭
F6
E♭
F6
E♭
D.S. al Fine
C9
B♭

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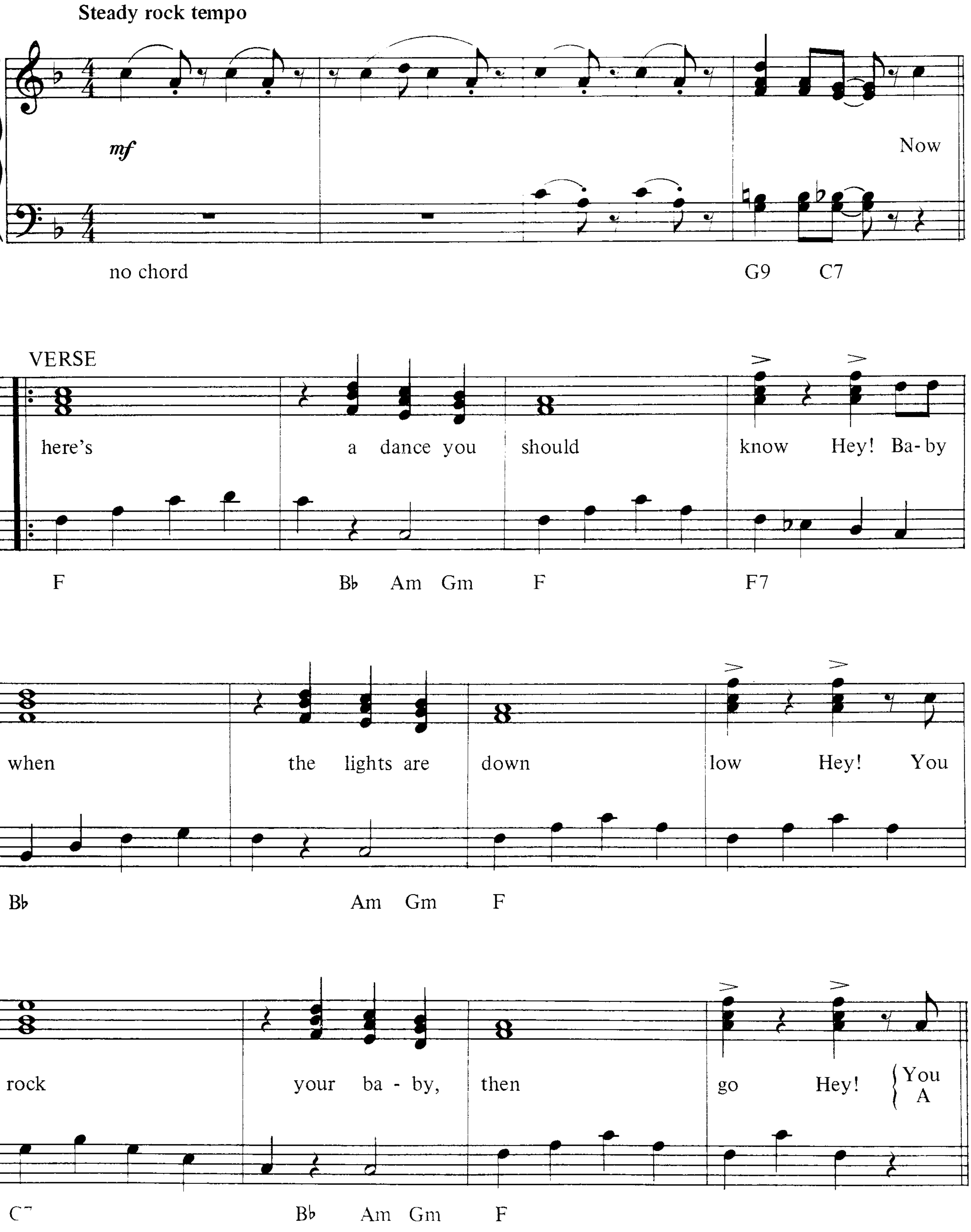
(Do) The Hucklebuck

Words by Roy Alfred
Music by Andy Gibson


Steady rock tempo
mf
Now
no chord
G9
C7
VERSE
here's a dance you should know Hey! Ba-by
F
B♭
Am
Gm
F
F7
when the lights are down low Hey! You
B♭
Am
Gm
F
rock your ba - by, then go Hey! You
A
C7
B♭
Am
Gm
F

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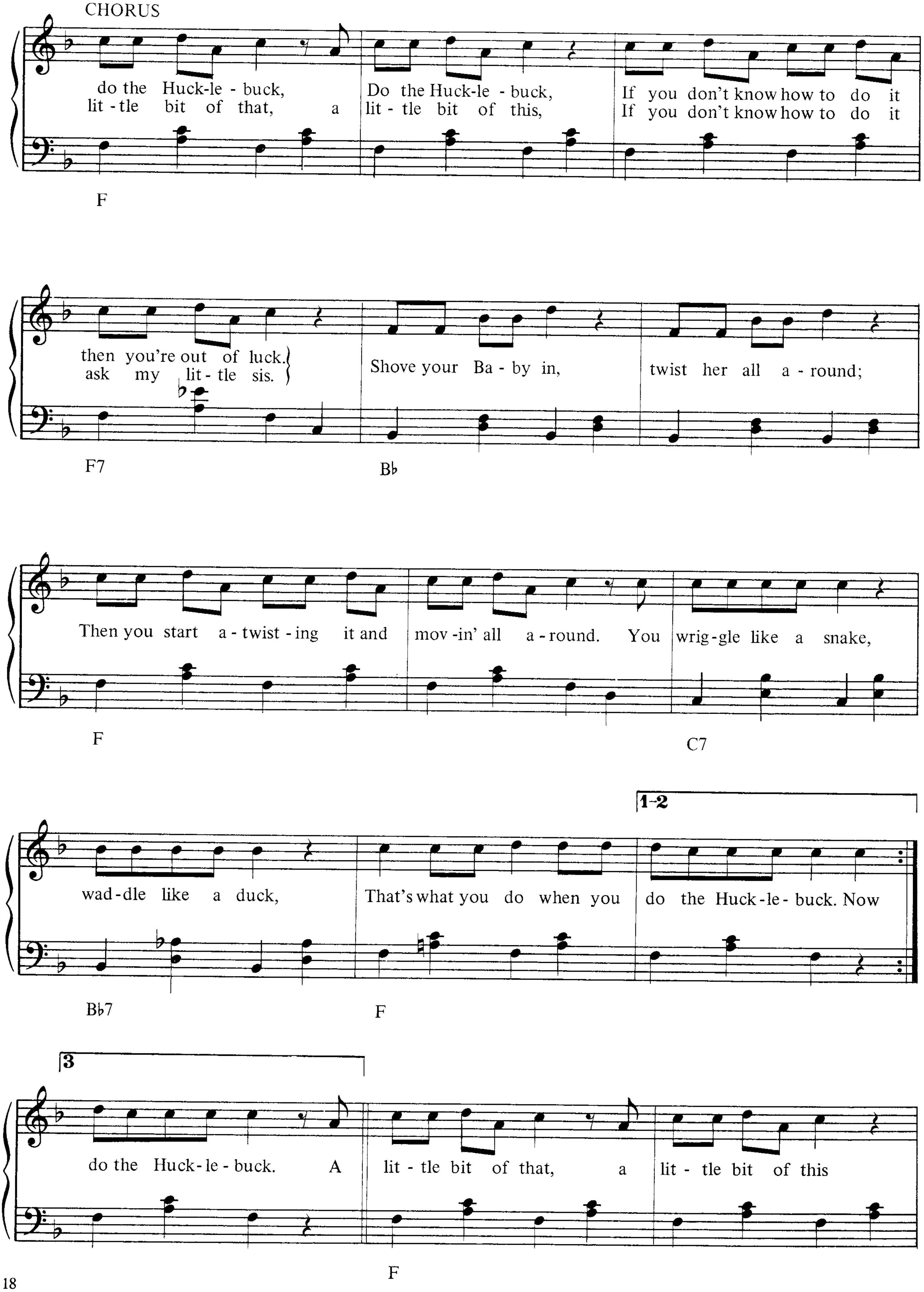
CHORUS
do the Huck-le-buck, Do the Huck-le-buck, If you don't know how to do it
lit-tle bit of that, a lit-tle bit of this, If you don't know how to do it
F
then you're out of luck.
ask my lit-tle sis.
Shove your Ba-by in, twist her all a-round;
F7
B♭
Then you start a-twist-ing it and mov-in' all a-round. You wrig-gle like a snake,
F
C7
1-2
wad-dle like a duck, That's what you do when you do the Huck-le-buck. Now
B♭7
F
3
do the Huck-le-buck. A lit-tle bit of that, a lit-tle bit of this
F

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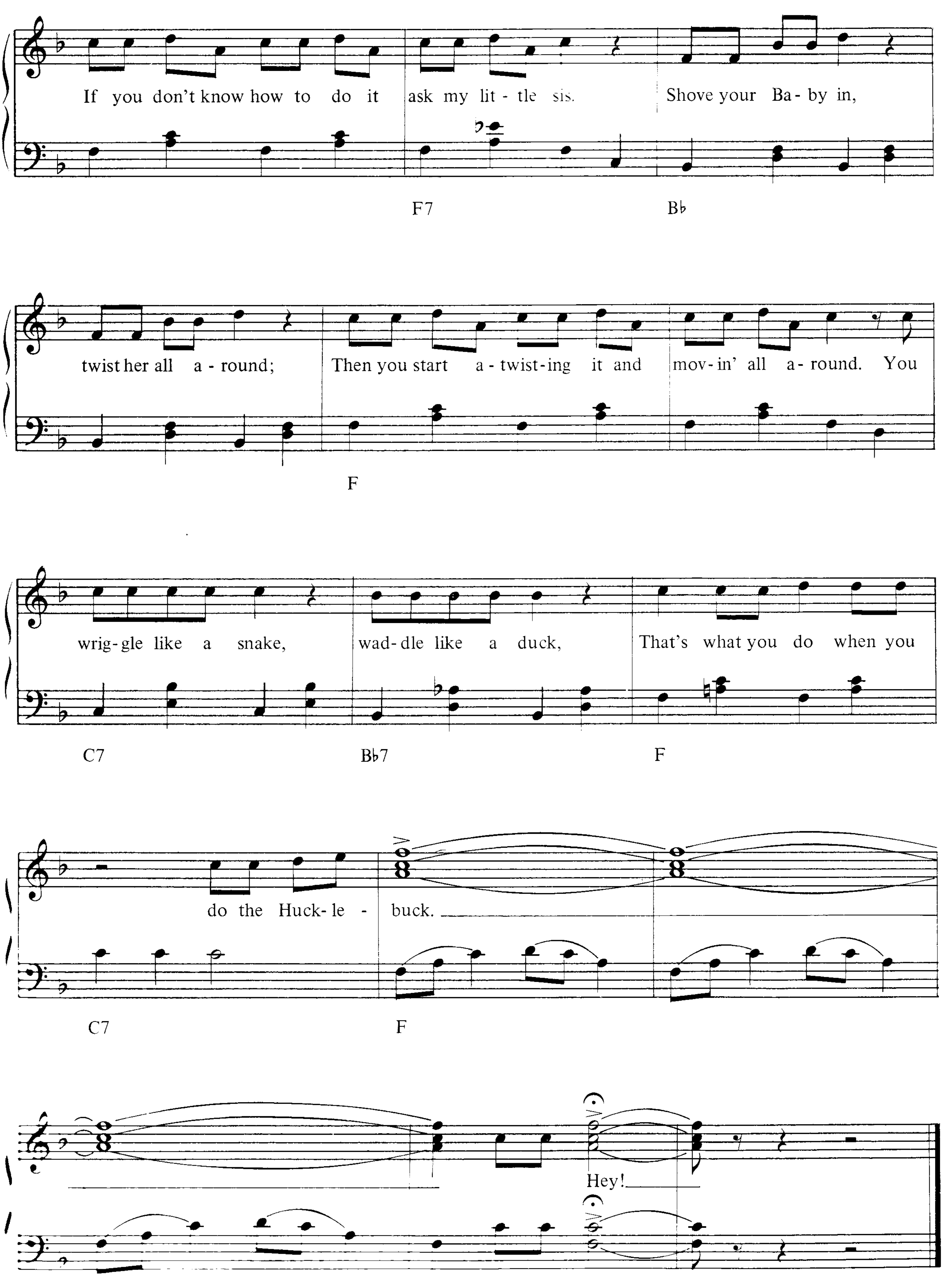
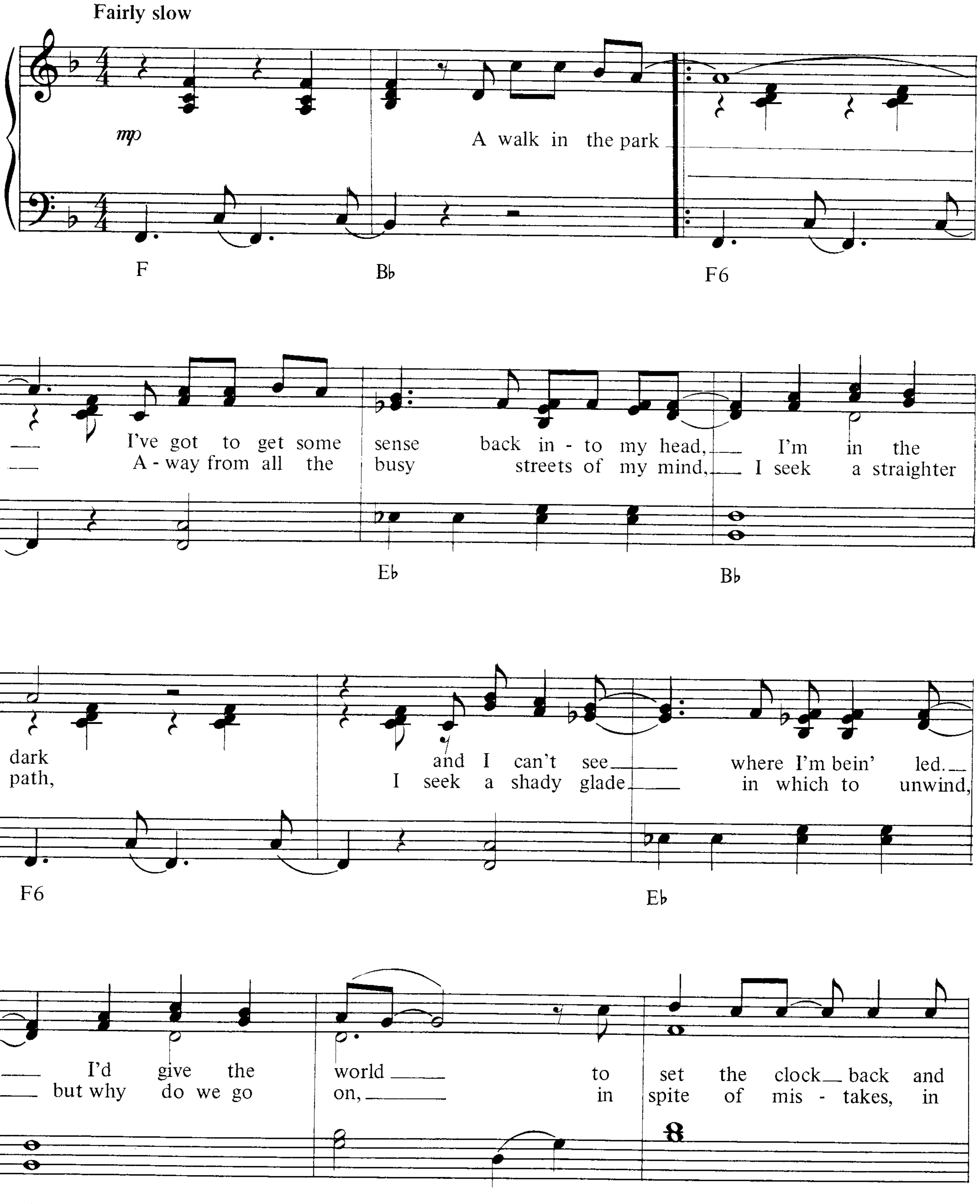

If you don't know how to do it ask my lit - tle sis.
Shove your Ba - by in,
F7
B♭
twist her all a - round;
Then you start a - twist - ing it and
mov - in' all a - round. You
F
wrig - gle like a snake,
wad - dle like a duck,
That's what you do when you
C7
B♭7
F
do the Huck - le - buck.
C7
F
Hey!

A Walk In The Park

Words & Music by Nick Bailey


Fairly slow
mp
A walk in the park
F
B♭
F6
I've got to get some sense back in - to my head, I'm in the
A - way from all the busy streets of my mind, I seek a straighter
E♭
B♭
dark and I can't see where I'm bein' led.
path, I seek a shady glade in which to unwind,
F6
E♭
I'd give the world to set the clock back and
but why do we go on, in spite of mis - takes, in
B♭
Gm
B♭

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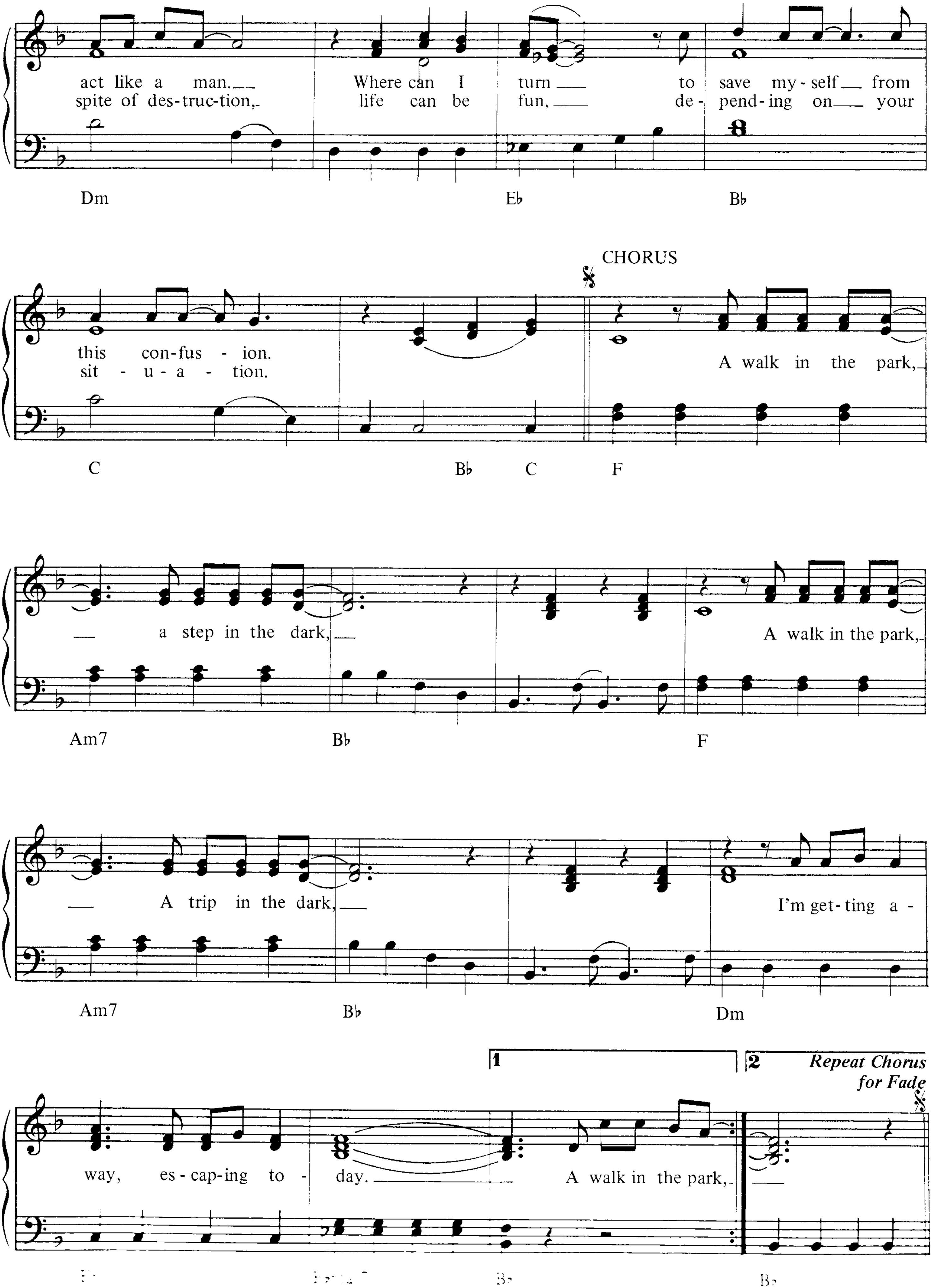
act like a man.
Where can I turn to save my-self from
spite of des-truc-tion,
life can be fun, de-pend-ing on your
Dm
Eb
Bb
this con-fus-ion.
sit-u-a-tion.
CHORUS
A walk in the park,
C
Bb
C
F
a step in the dark,
A walk in the park,
Am7
Bb
F
A trip in the dark,
I'm get-ting a-
Am7
Bb
Dm
1
2
Repeat Chorus for Fade
way, es-cap-ing to-day.
A walk in the park,
F
Bb
Bb

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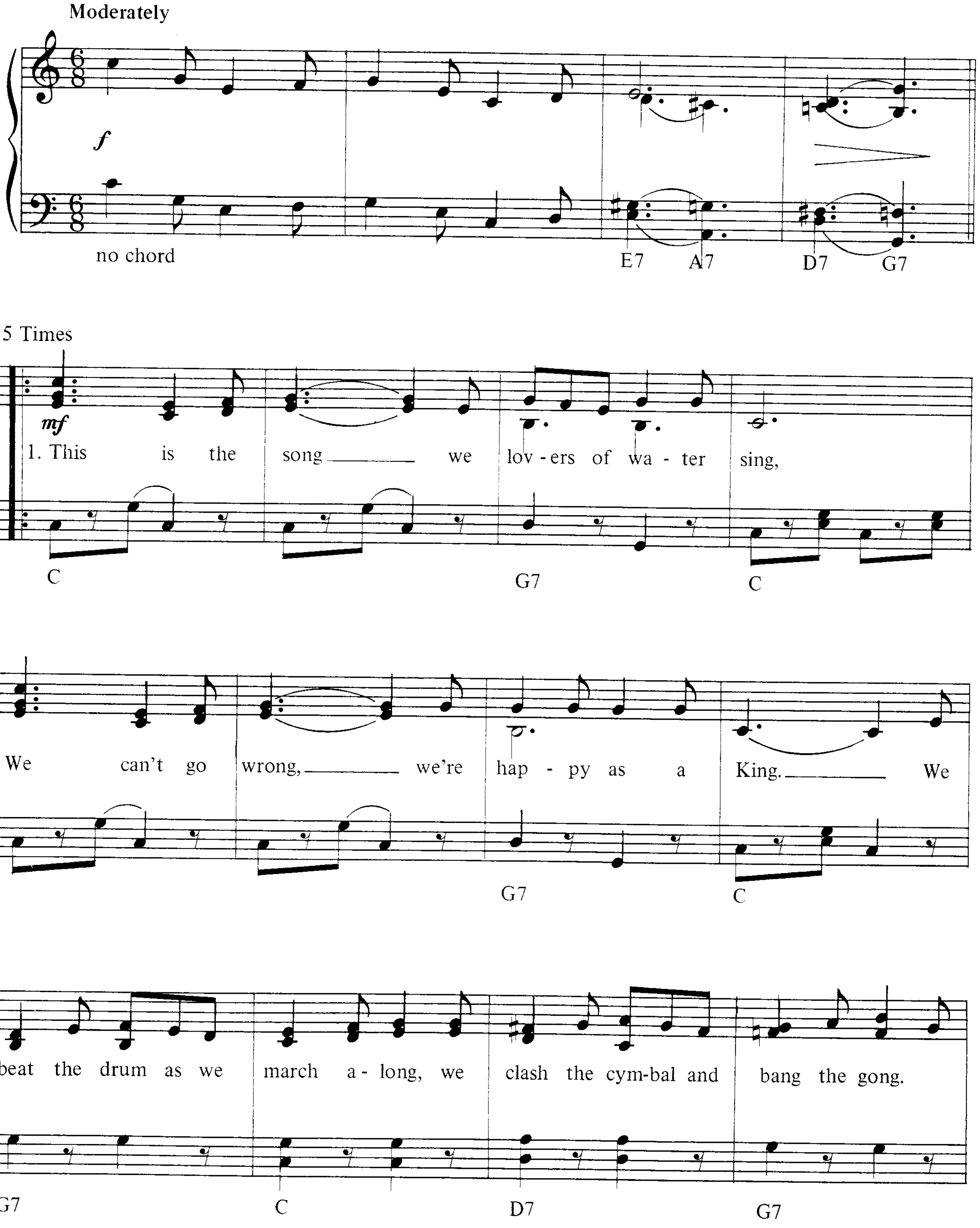
The Bucket Of Water Song

Words & Music by John Gorman


Moderately
f
no chord
E7 A7 D7 G7
5 Times
mf
1. This is the song we lov-ers of wa-ter sing,
C G7 C
We can't go wrong, we're hap-py as a King. We
G7 C
beat the drum as we march a-long, we clash the cym-bal and bang the gong.
G7 C D7 G7

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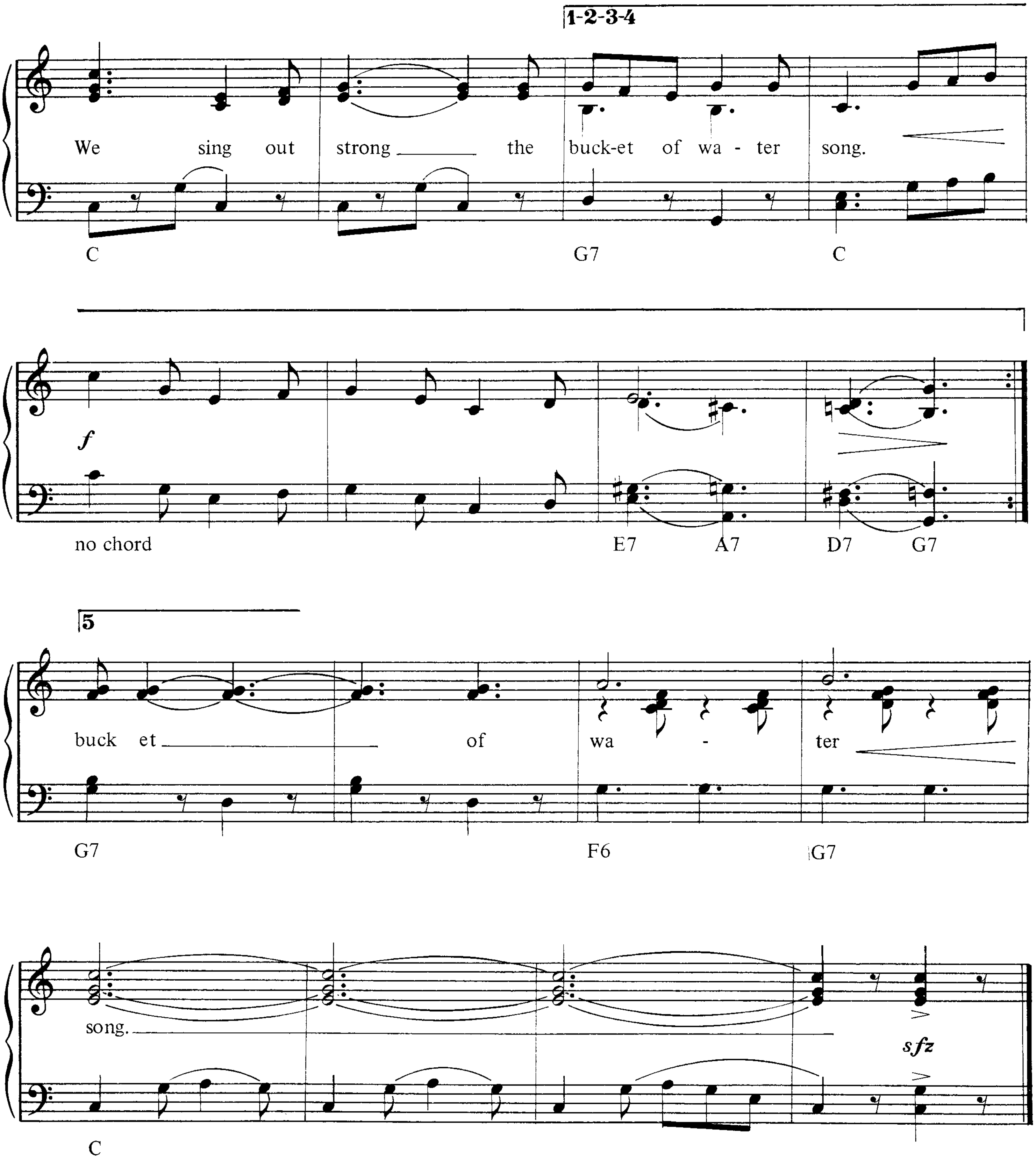
1-2-3-4
We sing out strong the buck-et of wa - ter song.
C
G7
C
f
no chord
E7
A7
D7
G7
5
buck et of wa - ter
G7
F6
G7
song.
sfz
C

Verse 2: Stand on one leg and point up at the sun.
Grab hold of your nose, we're sure it must be fun.
But no matter who or what you are we know something you'll enjoy by far
To sing out the song, the bucket of water song.

Verse 3/5: *as Verse 1*

Verse 4: Though life is hard we do the best we can.
(Spoken) Against evil we guard to help our fellow man.
We put the baddies in their place, we fight the foes of the human race,
But whatever the case, we take it in the face.

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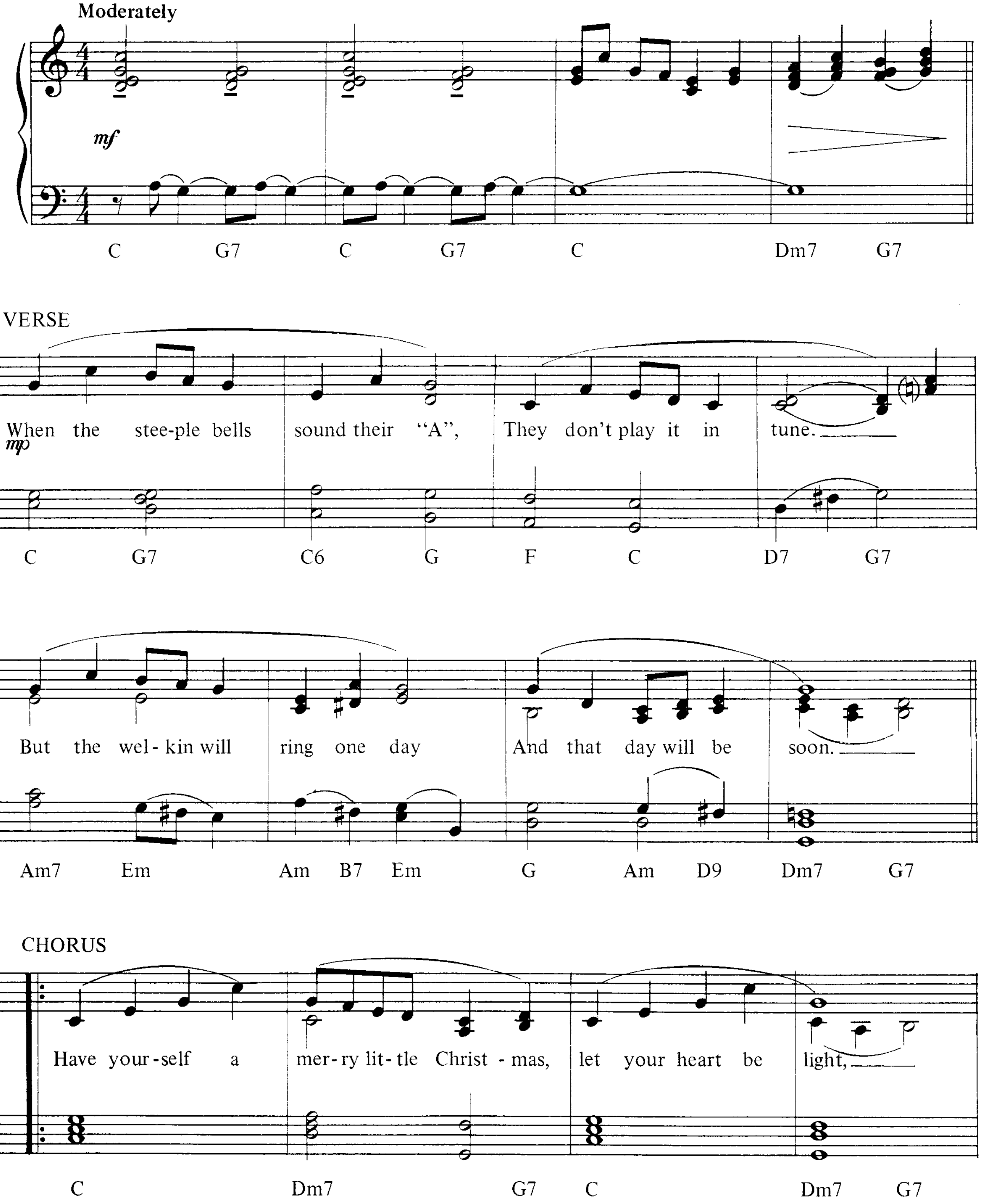
Have Yourself A Merry Little Christmas

Words & Music by Hugh Martin & Ralph Blane


Moderately
mf
C G7 C G7 C Dm7 G7
VERSE
When the stee-ple bells sound their "A", They don't play it in tune.
mp
C G7 C6 G F C D7 G7
But the wel-kin will ring one day And that day will be soon.
Am7 Em Am B7 Em G Am D9 Dm7 G7
CHORUS
Have your-self a mer-ry lit-tle Christ-mas, let your heart be light,
C Dm7 G7 C Dm7 G7

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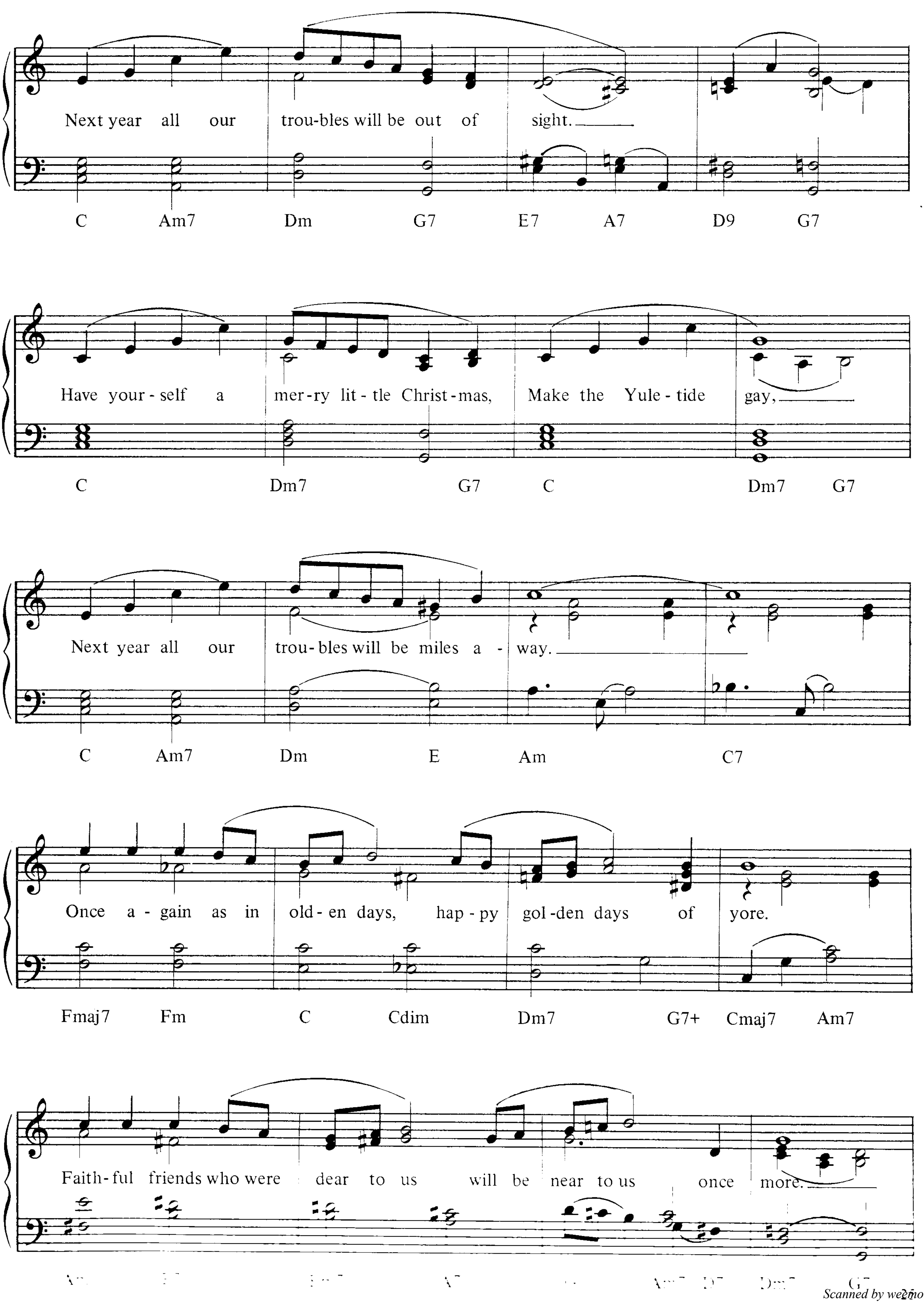
Next year all our troubles will be out of sight.
C Am7 Dm G7 E7 A7 D9 G7
Have yourself a merry little Christmas, Make the Yuletide gay,
C Dm7 G7 C Dm7 G7
Next year all our troubles will be miles away.
C Am7 Dm E Am C7
Once again as in olden days, happy golden days of yore.
Fmaj7 Fm C Cdim Dm7 G7+ Cmaj7 Am7
Faithful friends who were dear to us will be near to us once more.
Am E7 Em7 A7 Am7 D7 Dm7 G7

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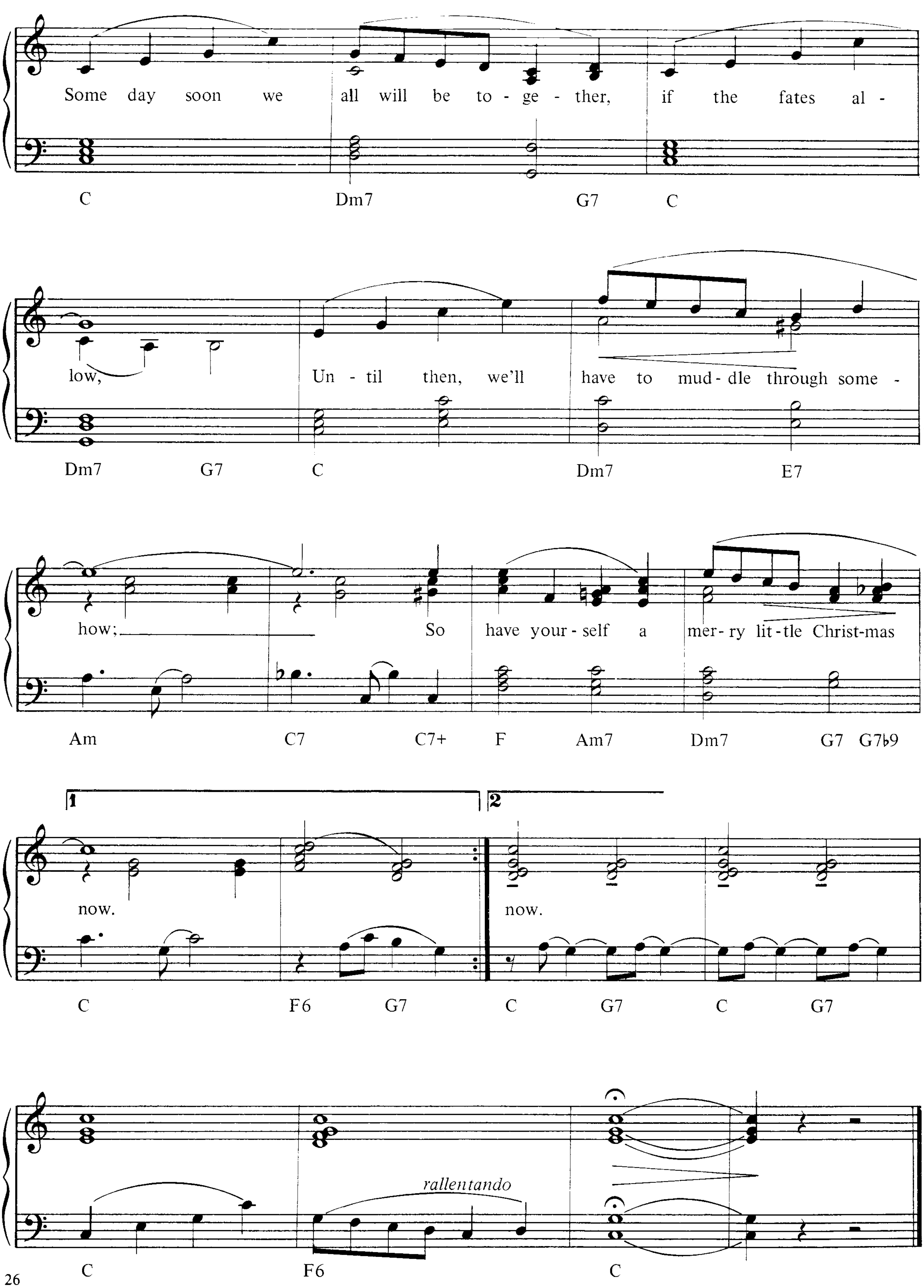
Some day soon we all will be to - ge - ther, if the fates al -
C Dm7 G7 C
low, Un - til then, we'll have to mud - dle through some -
Dm7 G7 C Dm7 E7
how; So have your - self a mer - ry lit - tle Christ - mas
Am C7 C7+ F Am7 Dm7 G7 G7♭9
1
now.
C F6 G7
2
now.
C G7 C G7
rallentando
C F6 C

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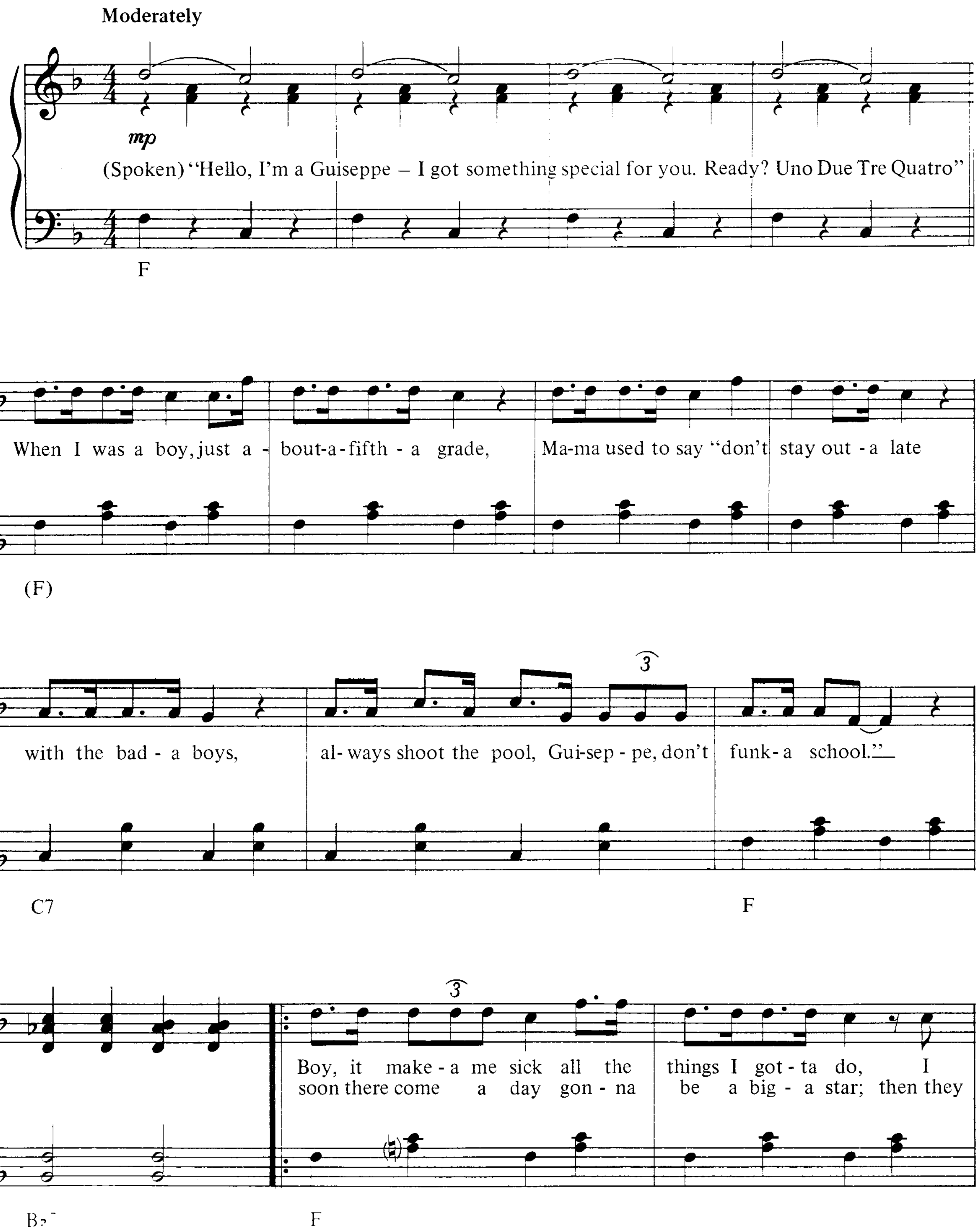
Shaddap You Face

Words & Music by Joe Dolce


Moderately
mp
(Spoken) "Hello, I'm a Guiseppe – I got something special for you. Ready? Uno Due Tre Quatro"
F
When I was a boy, just a - bout-a-fifth - a grade,
Ma-ma used to say "don't stay out - a late
(F)
with the bad - a boys,
al- ways shoot the pool, Gui-sep - pe, don't funk- a school."
3
C7
F
B♭7
Boy, it make - a me sick all the things I got - ta do, I
soon there come a day gon - na be a big - a star; then they
3
F

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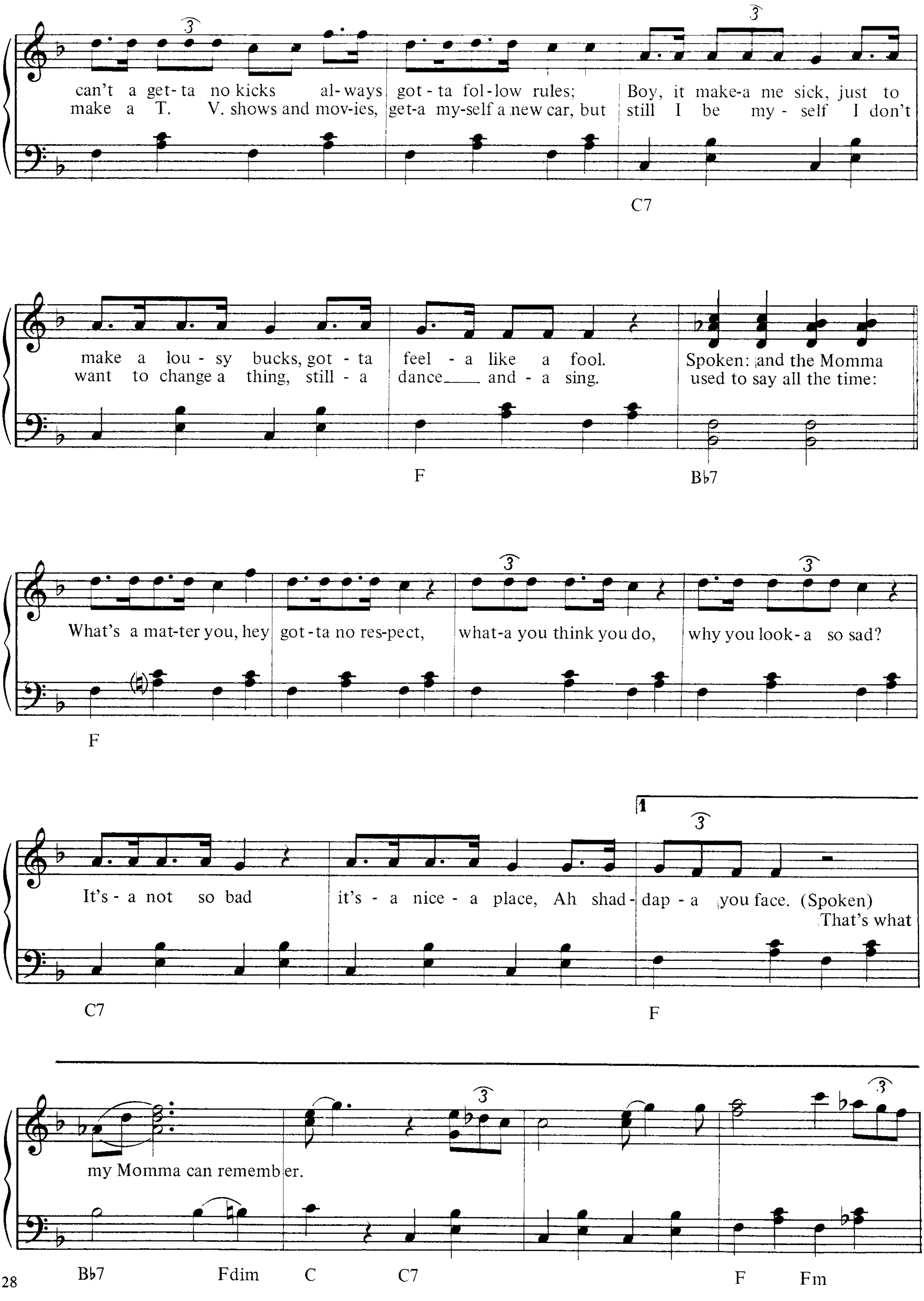
can't a get-ta no kicks always got-ta fol-low rules; Boy, it make-a me sick, just to
make a T. V. shows and mov-ies, get-a my-self a new car, but still I be my-self I don't
C7
make a lou-sy bucks, got-ta feel-a like a fool. Spoken: and the Momma
want to change a thing, still-a dance___ and-a sing. used to say all the time:
F
B♭7
What's a mat-ter you, hey got-ta no res-pect, what-a you think you do, why you look-a so sad?
F
It's-a not so bad it's-a nice-a place, Ah shad-dap-a you face. (Spoken)
That's what
1
C7
F
my Momma can rememb er.
B♭7
Fdim
C
C7
F
Fm
3

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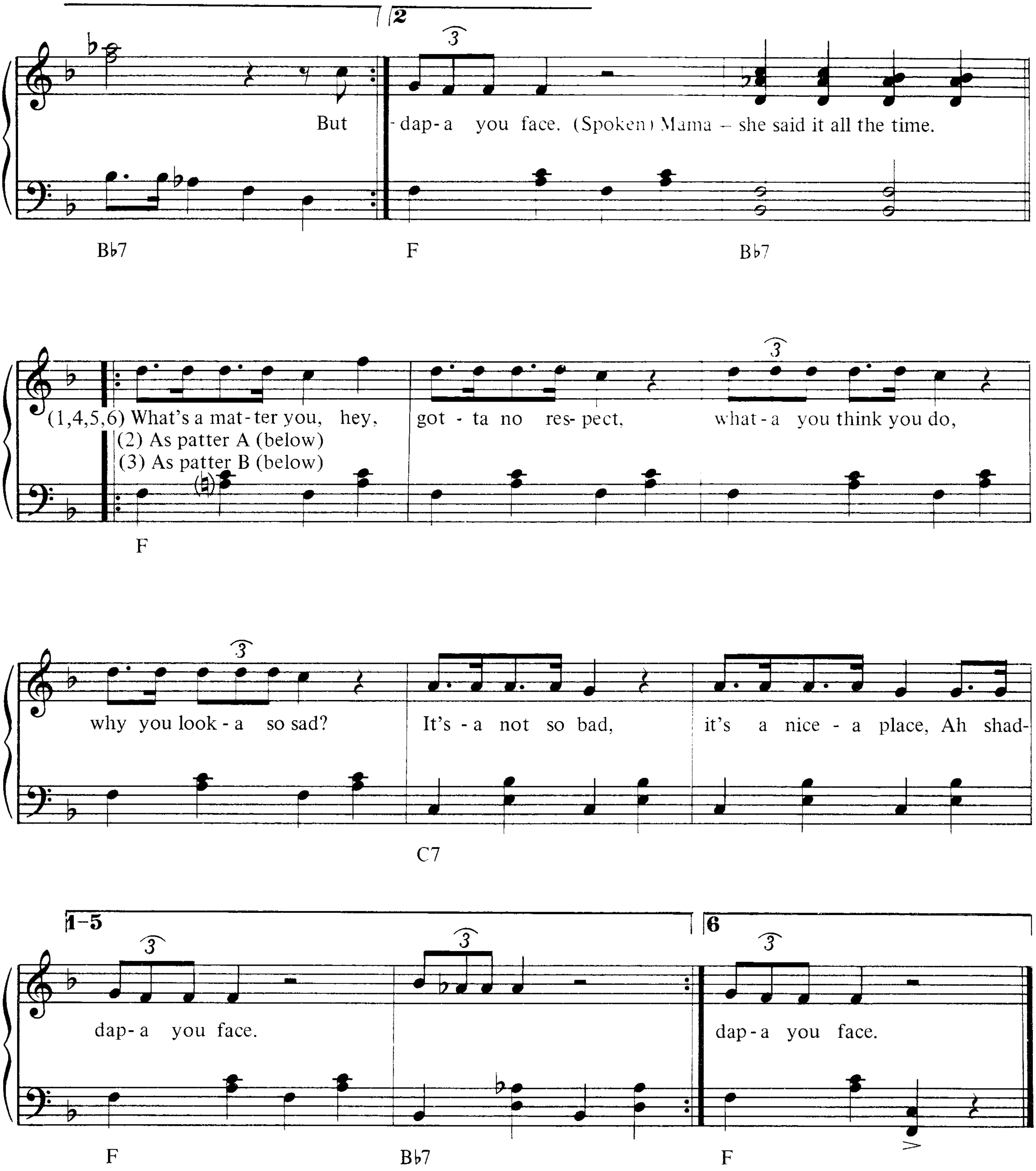
2
3
But
-dap-a you face. (Spoken) Mama – she said it all the time.
B♭7
F
B♭7
(1,4,5,6) What's a mat-ter you, hey, got - ta no res- pect, what - a you think you do,
(2) As patter A (below)
(3) As patter B (below)
F
why you look - a so sad? It's - a not so bad, it's a nice - a place, Ah shad-
C7
1–5
6
dap- a you face.
dap - a you face.
F
B♭7
F

Patter A

Hello everybody
Out there in Radio and T.V. land
Did you know I had a big hit song in Italy
with this
"Shaddap you face"
I sing this song and all my fans applaud
They clap their hands
That makes me feel so good.

Patter B

You ought to learn this song, it's real simple
I sing "What's a matter you"
You sing "Hey"
And I sing the rest and at the end we can
all sing
"Shaddap you face"
Uno . . . Due . . . Tre . . . Quatro

(To Chorus)

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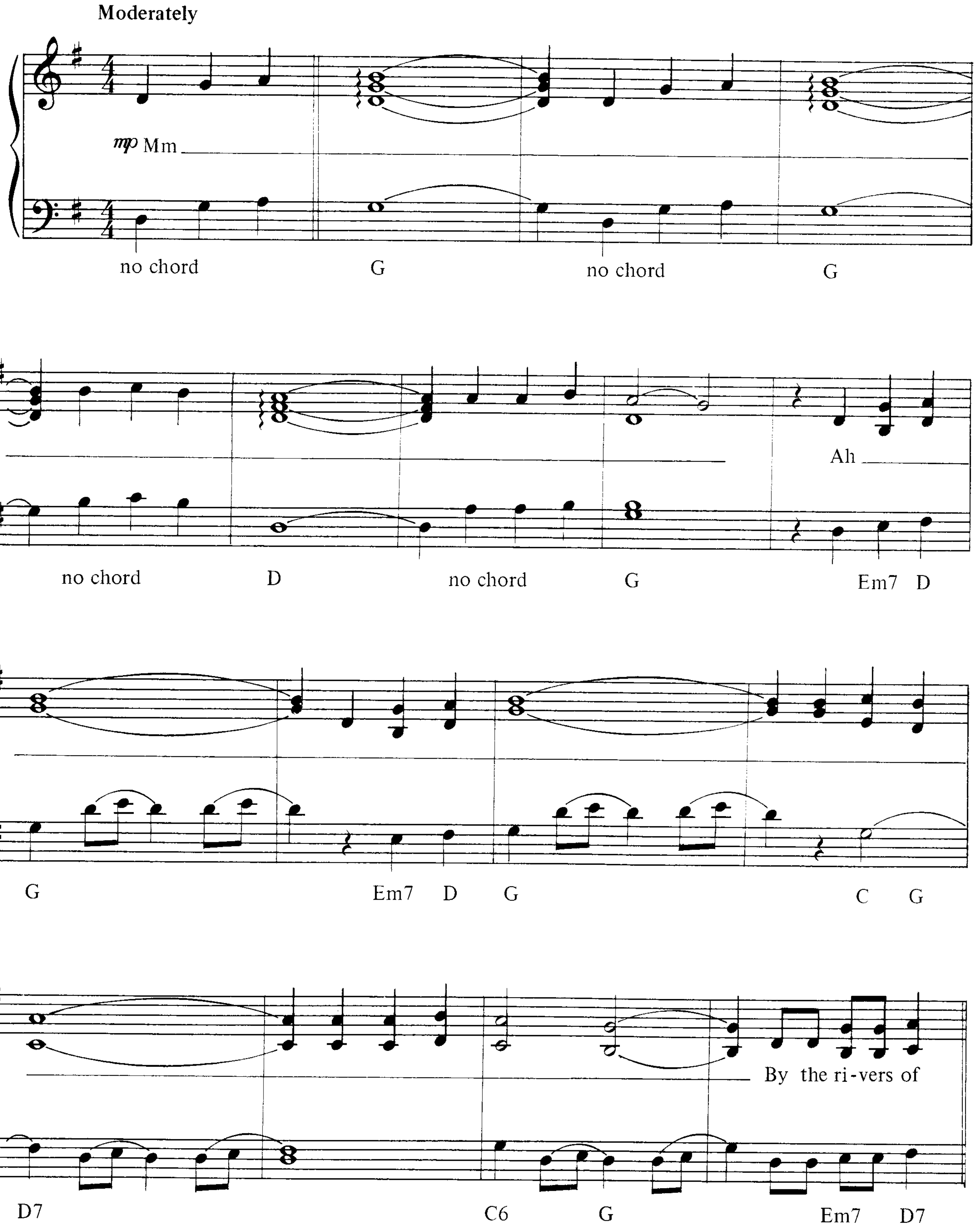
Rivers Of Babylon

Words & Music by Farian. Reyam. Dowe and McMaughton


Moderately
mp Mm
no chord
G
no chord
G
no chord
D
no chord
G
Ah
Em7
D
G
Em7
D
G
C
G
D7
C6
G
By the ri-vers of
Em7
D7

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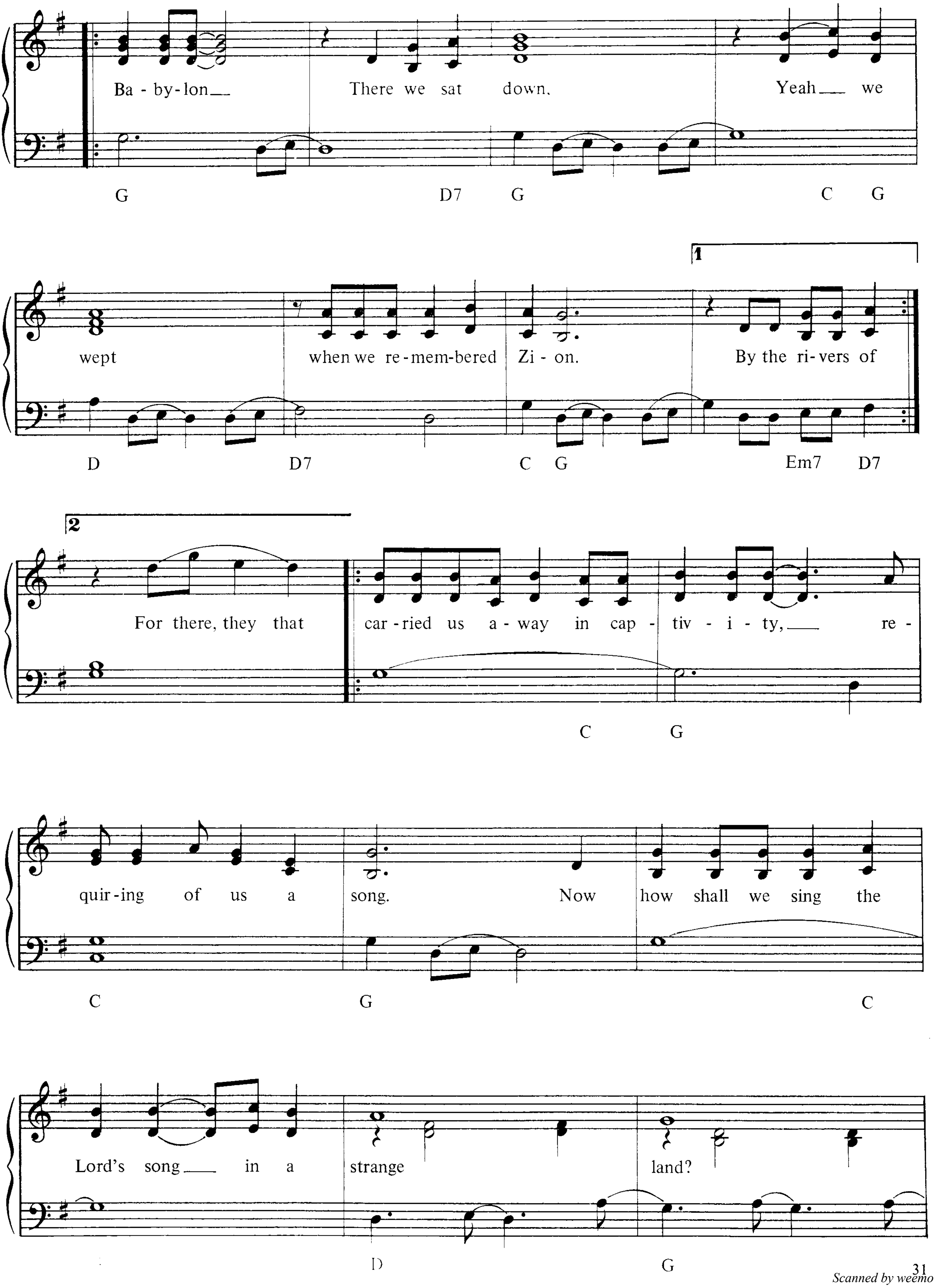
Ba - by - lon There we sat down. Yeah we
G D7 G C G
wept when we re - mem - bered Zi - on. By the ri - vers of
1
D D7 C G Em7 D7
2
For there, they that car - ried us a - way in cap - tiv - i - ty, re -
C G
quir - ing of us a song. Now how shall we sing the
C G C
Lord's song in a strange land?
D G

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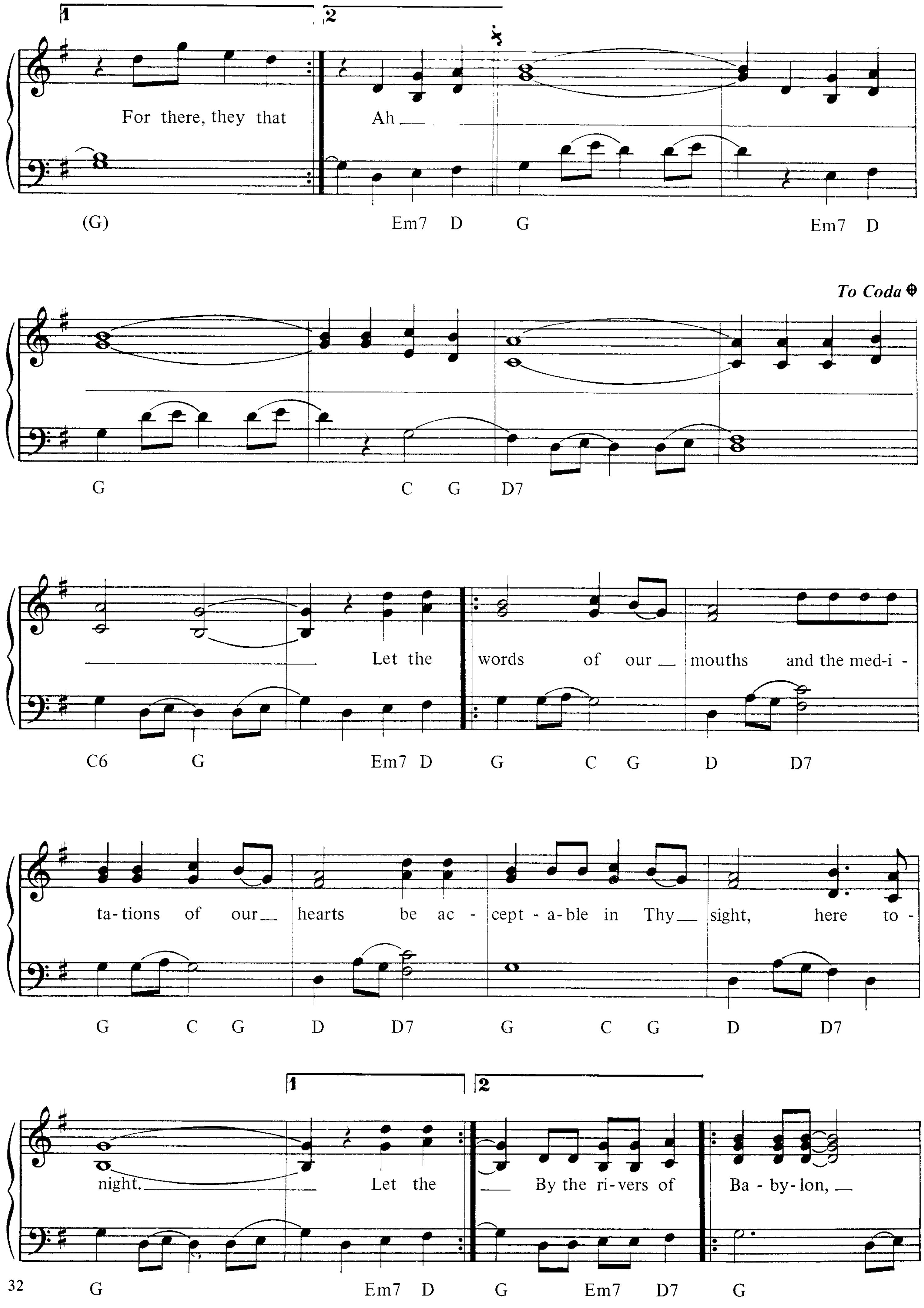
1
2
For there, they that
Ah
(G)
Em7 D G
Em7 D
To Coda ⊕
G
C G D7
Let the
C6 G
Em7 D
words of our mouths and the med-i-
G C G D D7
ta-tions of our hearts be ac-cept-a-ble in Thy sight, here to-
G C G D D7 G C G D D7
1
2
night. Let the
By the ri-vers of
Ba-by-lon,
G
Em7 D G Em7 D7 G

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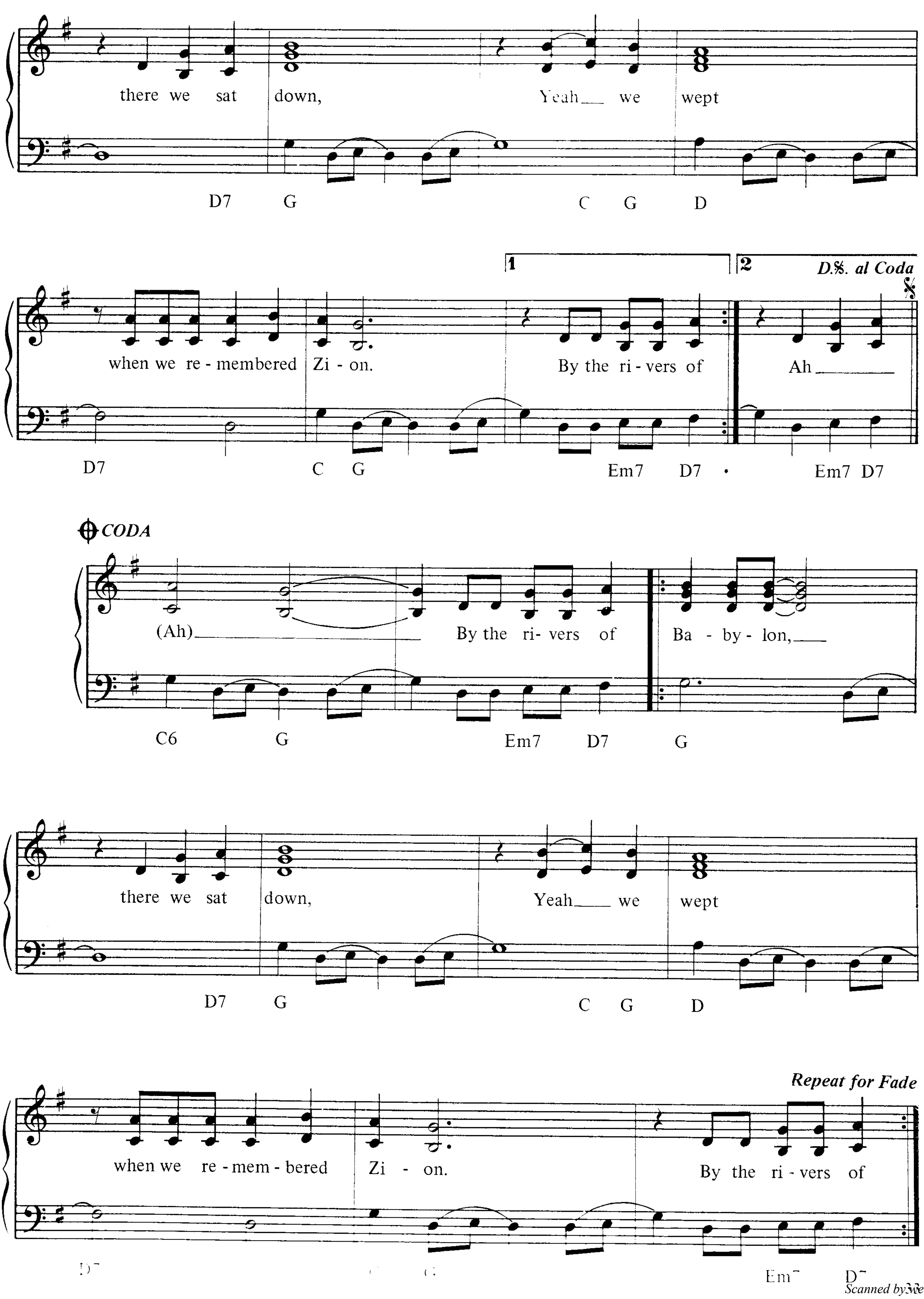
there we sat down, Yeah we wept
D7 G C G D
1
2
D.%. al Coda
when we re-membered Zi-on. By the ri-vers of Ah
D7 C G Em7 D7 Em7 D7
CODA
(Ah) By the ri-vers of Ba-by-lon,
C6 G Em7 D7 G
there we sat down, Yeah we wept
D7 G C G D
Repeat for Fade
when we re-mem-bered Zi-on. By the ri-vers of
D7 G Em7 D7

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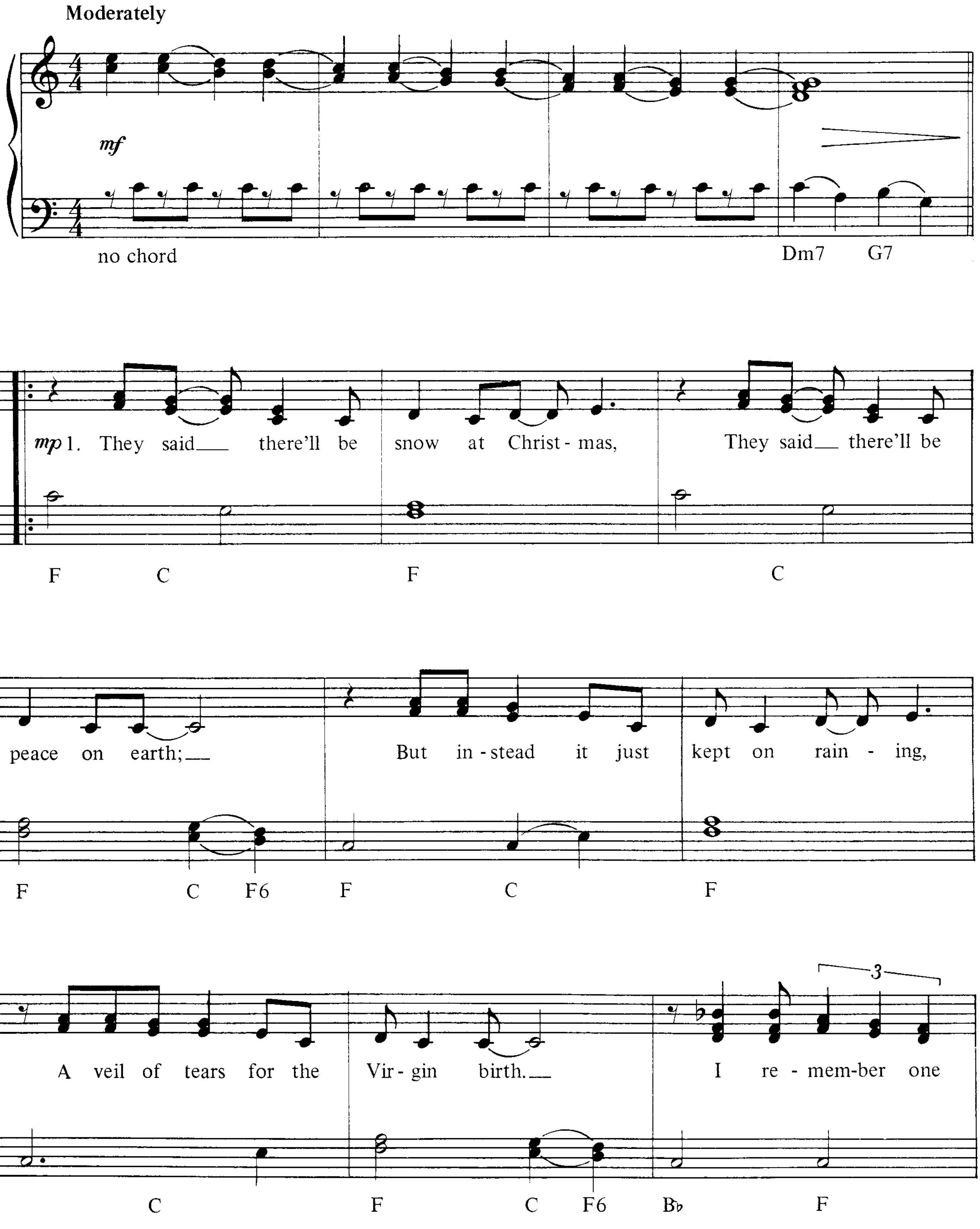
I Believe In Father Christmas

Words by Peter Sinfield
Music by Greg Lake


Moderately
mf
no chord
Dm7 G7
mp 1. They said there'll be snow at Christ-mas, They said there'll be
F C F C
peace on earth; But in-stead it just kept on rain - ing,
F C F6 F C F
A veil of tears for the Vir-gin birth. I re - mem-ber one
C F C F6 B♭ F
3

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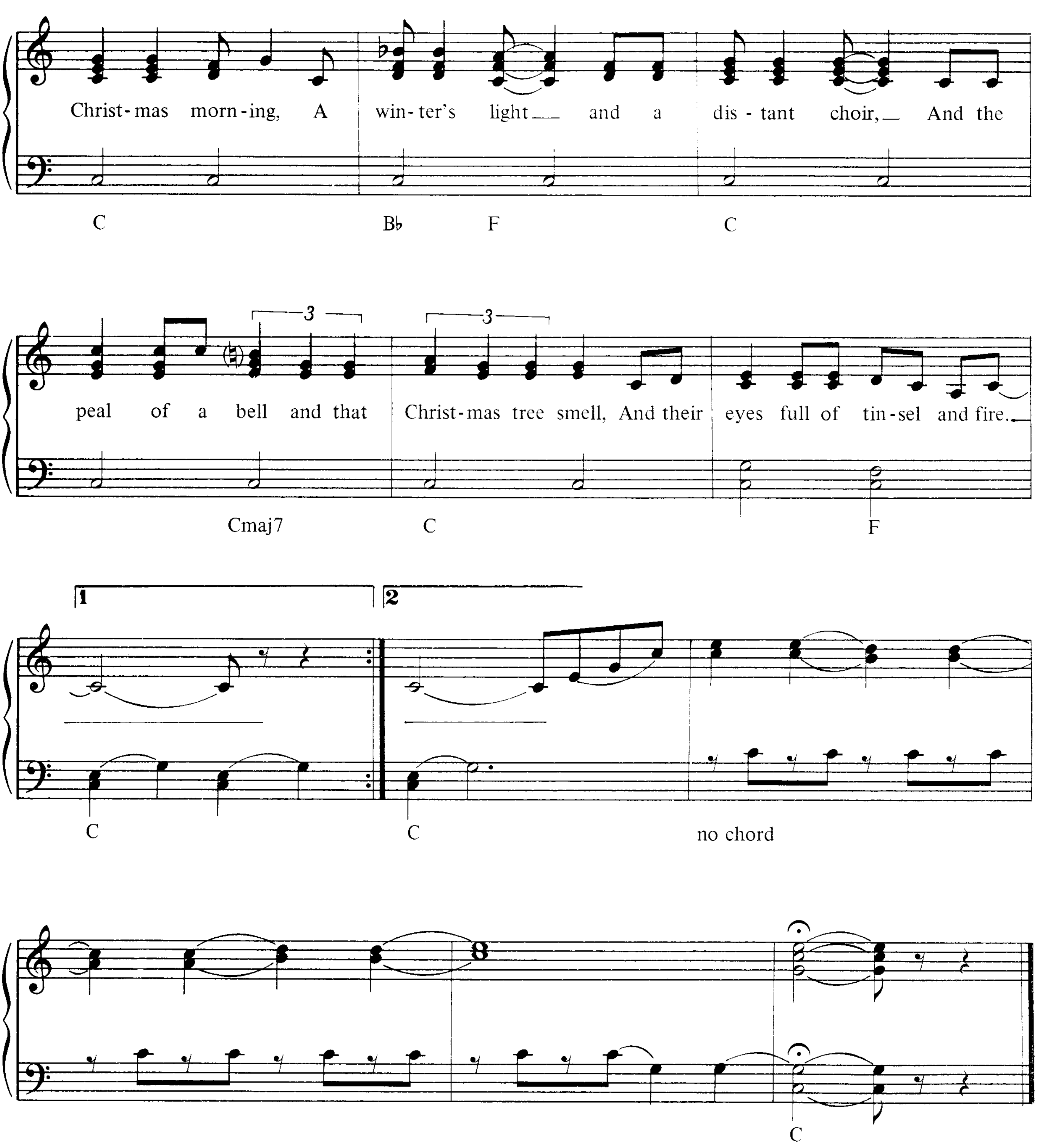
Christ-mas morn-ing, A win-ter's light and a dis-tant choir, And the
C
B♭
F
C
3
peal of a bell and that Christ-mas tree smell, And their eyes full of tin-sel and fire.
Cmaj7
C
F
1
2
C
C
no chord
C

Verse 2: They sold me a dream of Christmas,
They sold me a silent night;
And they told me a fairy story
Till I believed in the Israelite.
And I believed in Father Christmas,
And I looked to the sky with excited eyes,
Till I woke with a yawn in the first light of dawn
And I saw him and through his disguise.

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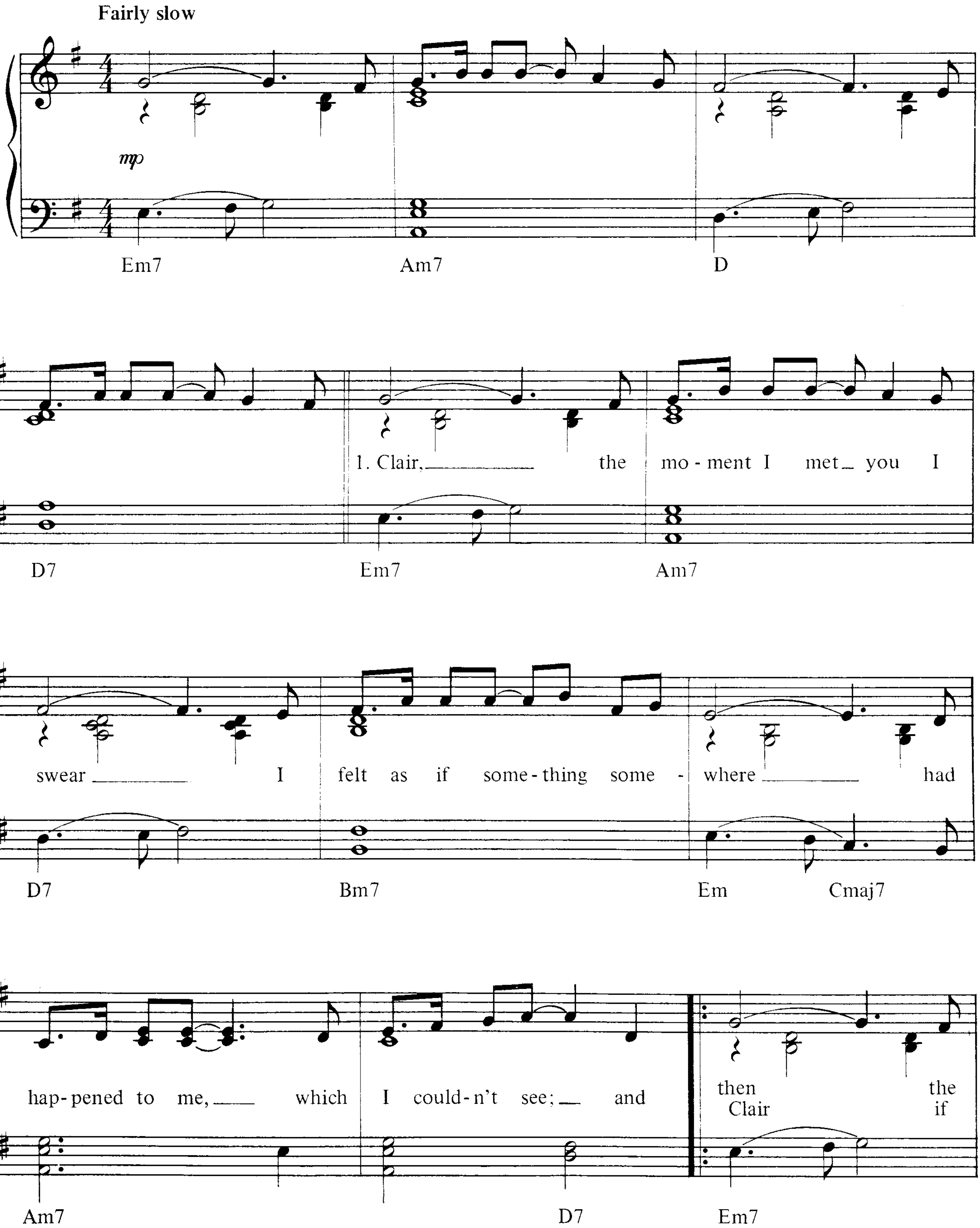
Clair

Words & Music by Raymond O'Sullivan


Fairly slow
mp
Em7
Am7
D
D7
Em7
Am7
1. Clair, the mo-ment I met you I
D7
Bm7
Em
Cmaj7
swear I felt as if some-thing some-where had
Am7
D7
Em7
hap-pened to me, which I could-n't see; and
then the
Clair if

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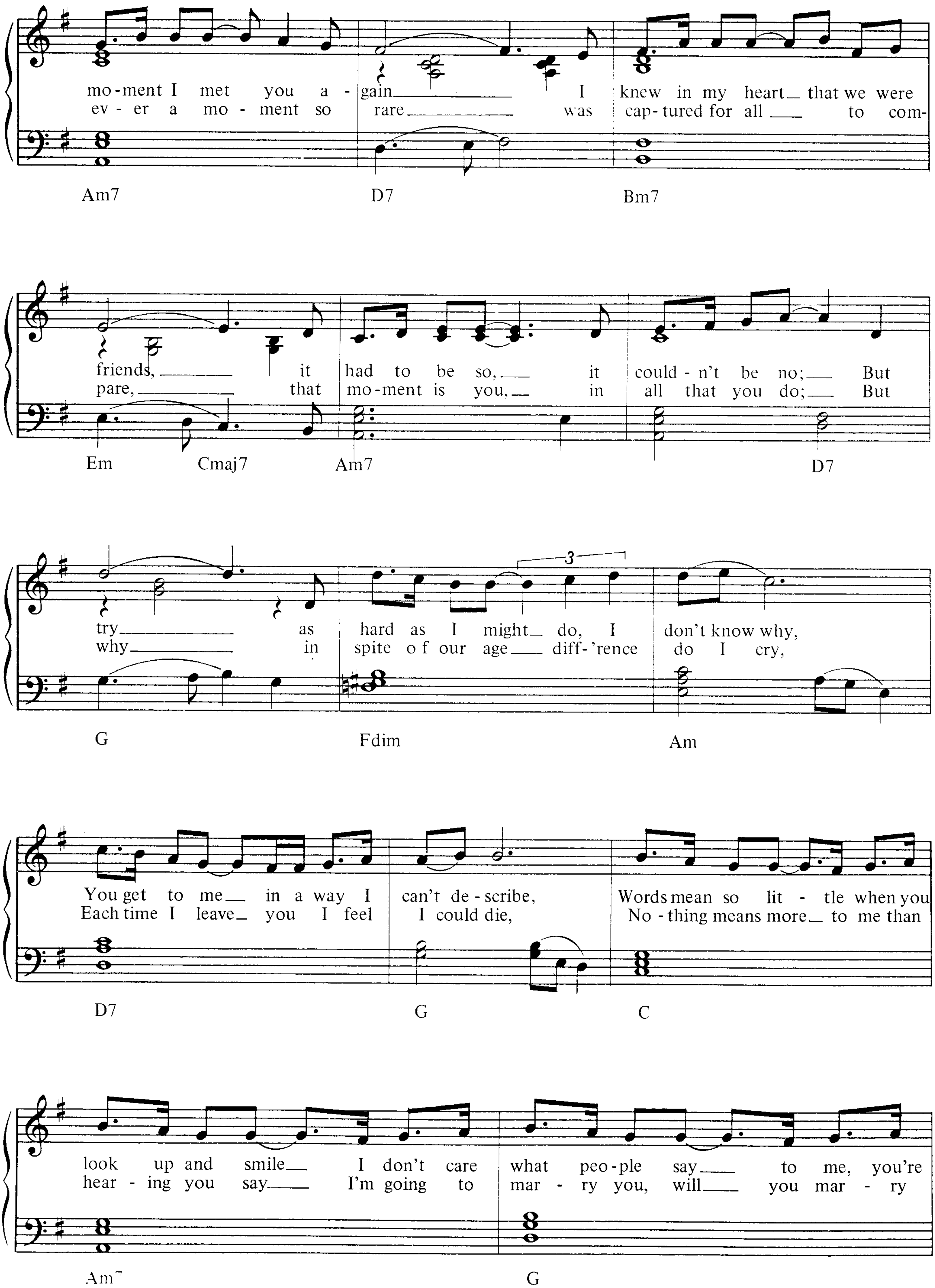
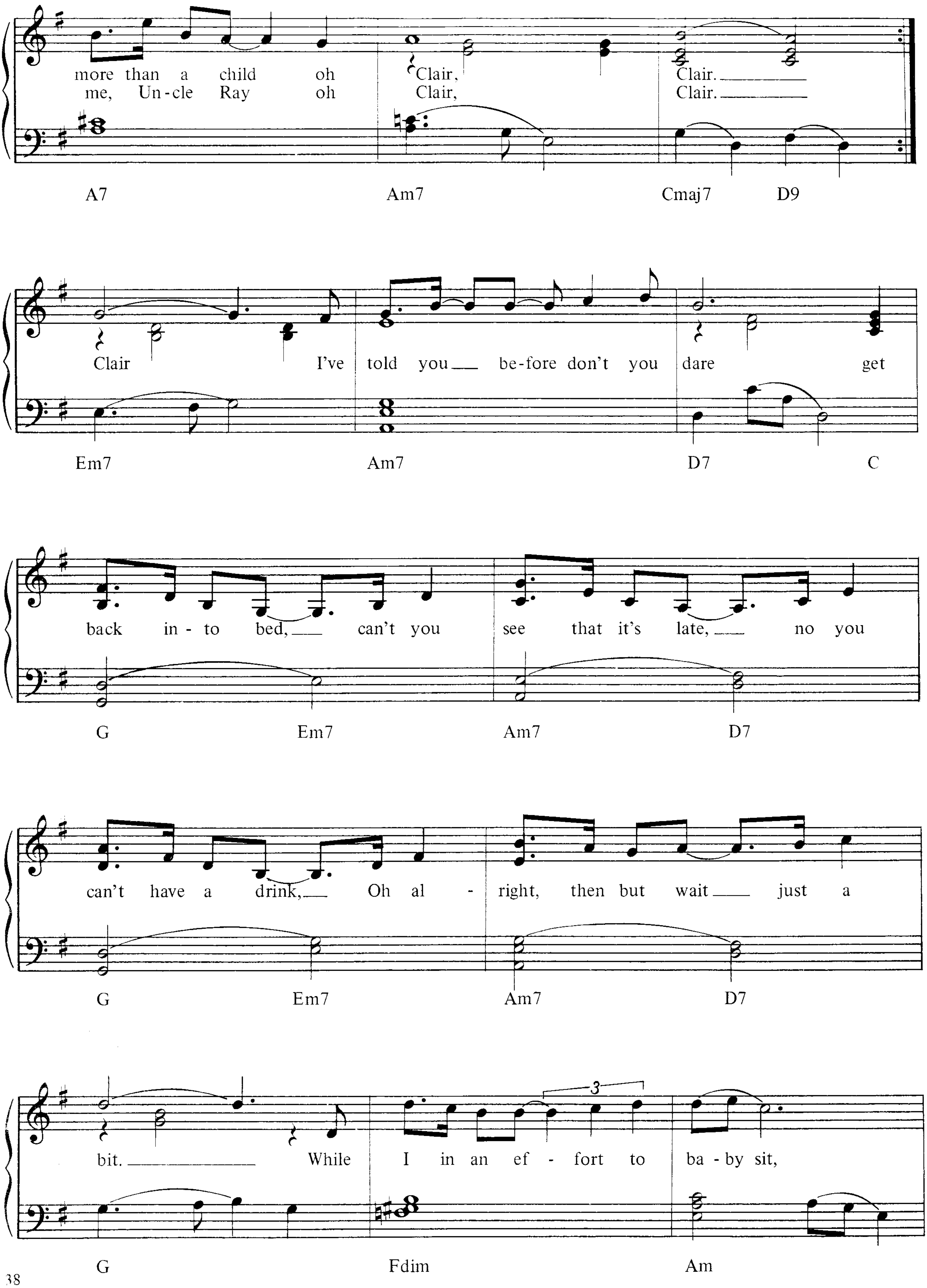

mo-ment I met you a-gain I knew in my heart that we were
ev-er a mo-ment so rare was cap-tured for all to com-
Am7
D7
Bm7
friends, it had to be so, it could-n't be no; But
pare, that mo-ment is you, in all that you do; But
Em
Cmaj7
Am7
D7
3
try as hard as I might do, I don't know why,
why in spite of our age diff-'rence do I cry,
G
Fdim
Am
You get to me in a way I can't de-scribe, Words mean so lit-tle when you
Each time I leave you I feel I could die, No-thing means more to me than
D7
G
C
look up and smile I don't care what peo-ple say to me, you're
hear-ing you say I'm going to mar-ry you, will you mar-ry
Am7
G


more than a child oh Clair, Clair.
me, Un-cle Ray oh Clair, Clair.
A7 Am7 Cmaj7 D9
Clair I've told you be-fore don't you dare get
Em7 Am7 D7 C
back in-to bed, can't you see that it's late, no you
G Em7 Am7 D7
can't have a drink, Oh al-right, then but wait just a
G Em7 Am7 D7
bit. While I in an ef-fort to ba-by sit,
3
G Fdim Am

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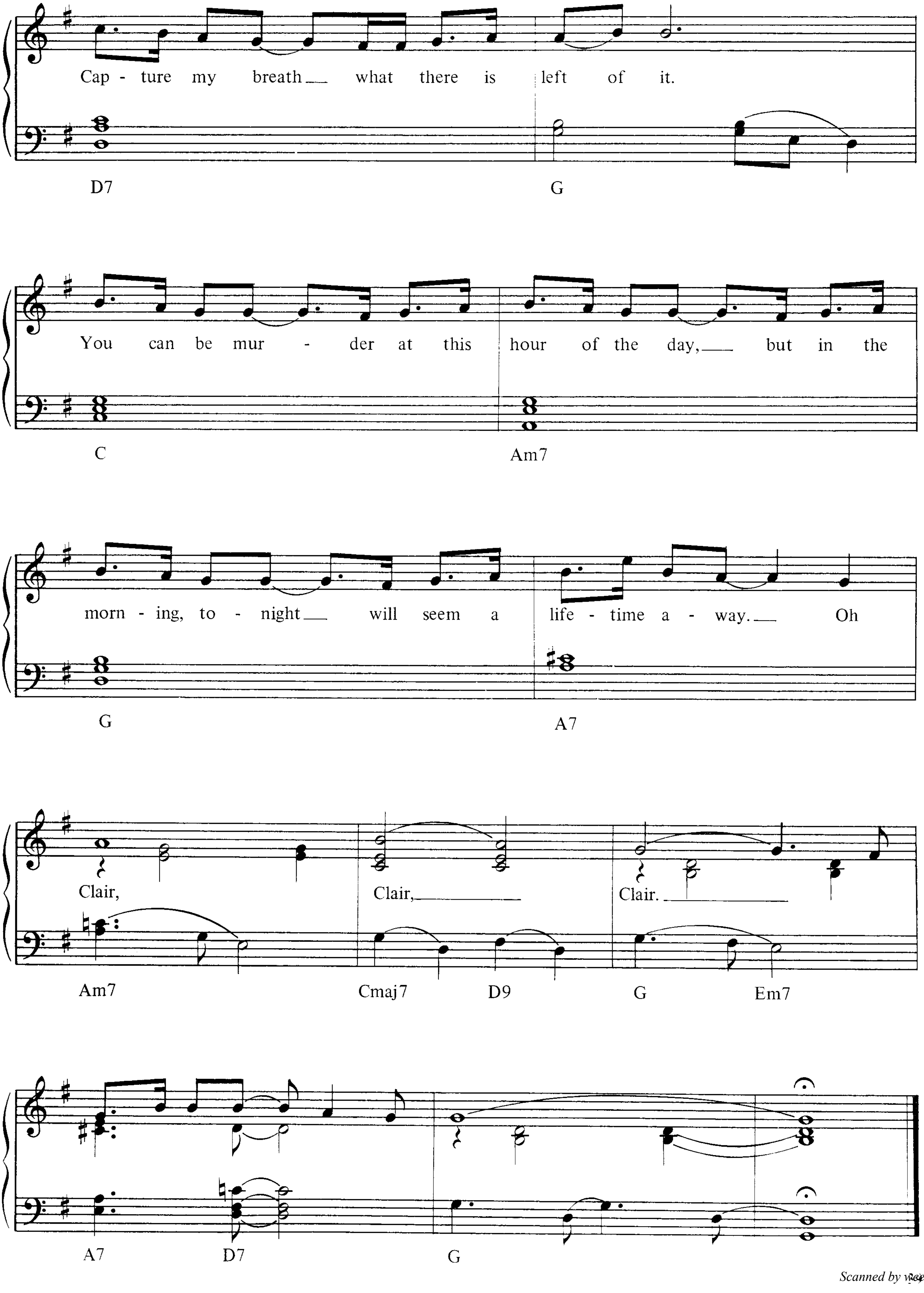
Cap - ture my breath what there is left of it.
D7
G
You can be mur - der at this hour of the day, but in the
C
Am7
morn - ing, to - night will seem a life - time a - way. Oh
G
A7
Clair, Clair, Clair.
Am7
Cmaj7
D9
G
Em7
A7
D7
G

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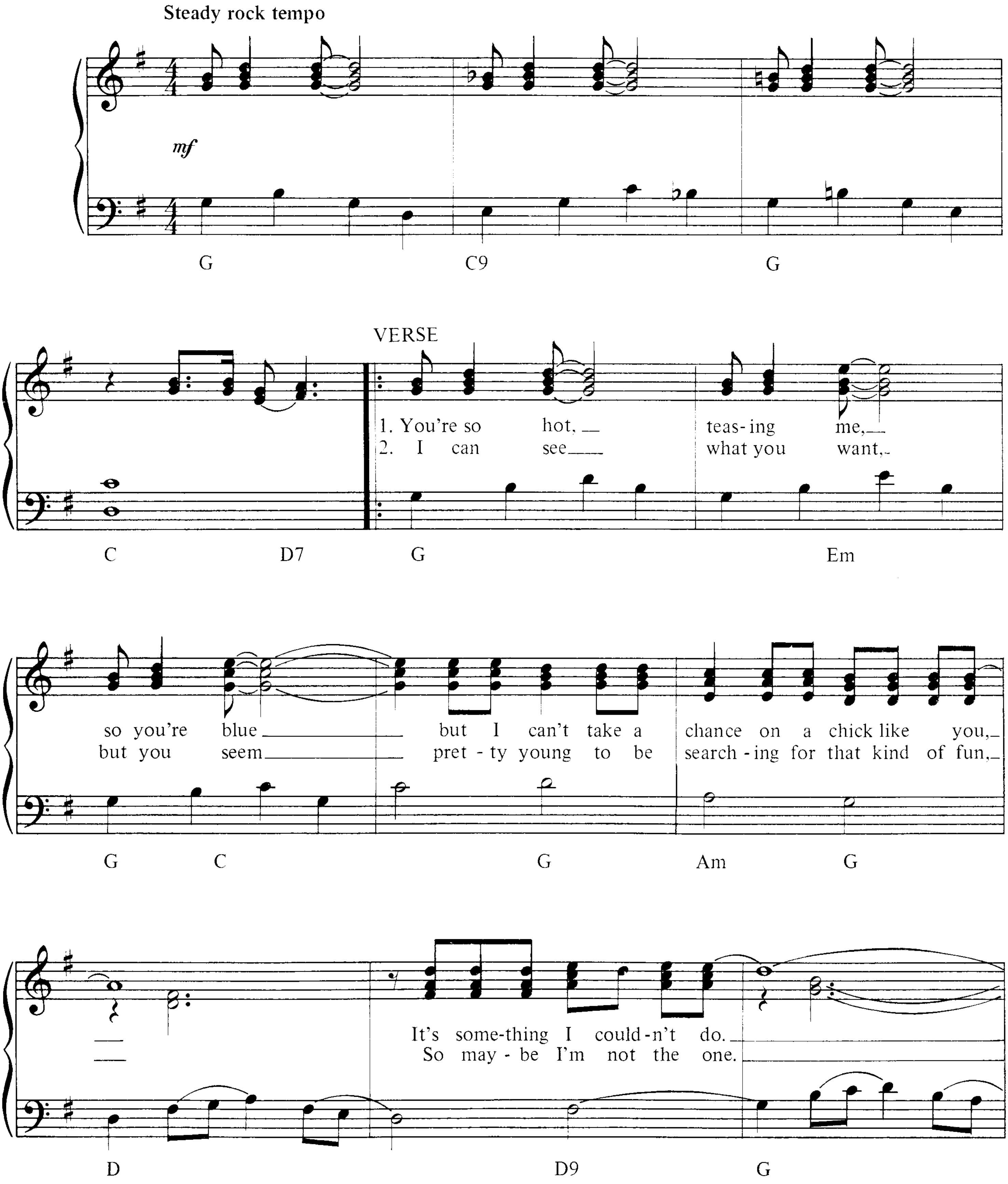
Does Your Mother Know

Words & Music by Benny Andersson & Bjorn Ulvaeus


Steady rock tempo
mf
G
C9
G
VERSE
1. You're so hot, teas-ing me,
2. I can see what you want,
C
D7
G
Em
so you're blue but I can't take a chance on a chick like you,
but you seem pret - ty young to be search - ing for that kind of fun,
G
C
G
Am
G
It's some-thing I could-n't do.
So may - be I'm not the one.
D
D9
G

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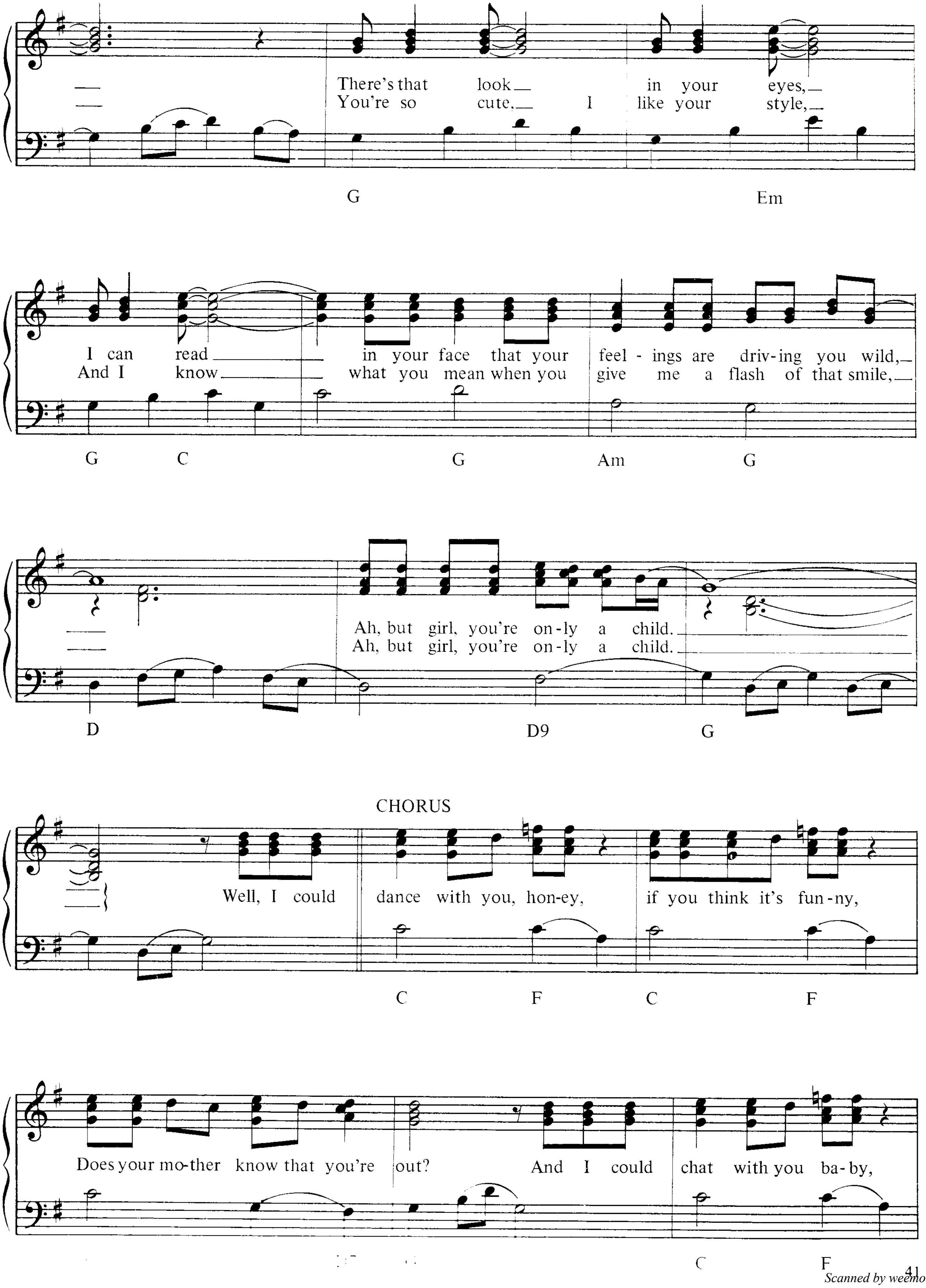
There's that look in your eyes,
You're so cute, I like your style,
G
Em
I can read in your face that your feel - ings are driv-ing you wild,
And I know what you mean when you give me a flash of that smile,
G
C
G
Am
G
Ah, but girl, you're on-ly a child.
Ah, but girl, you're on-ly a child.
D
D9
G
CHORUS
Well, I could dance with you, hon-ey, if you think it's fun-ny,
C
F
C
F
Does your mo-ther know that you're out? And I could chat with you ba-by,
C
F

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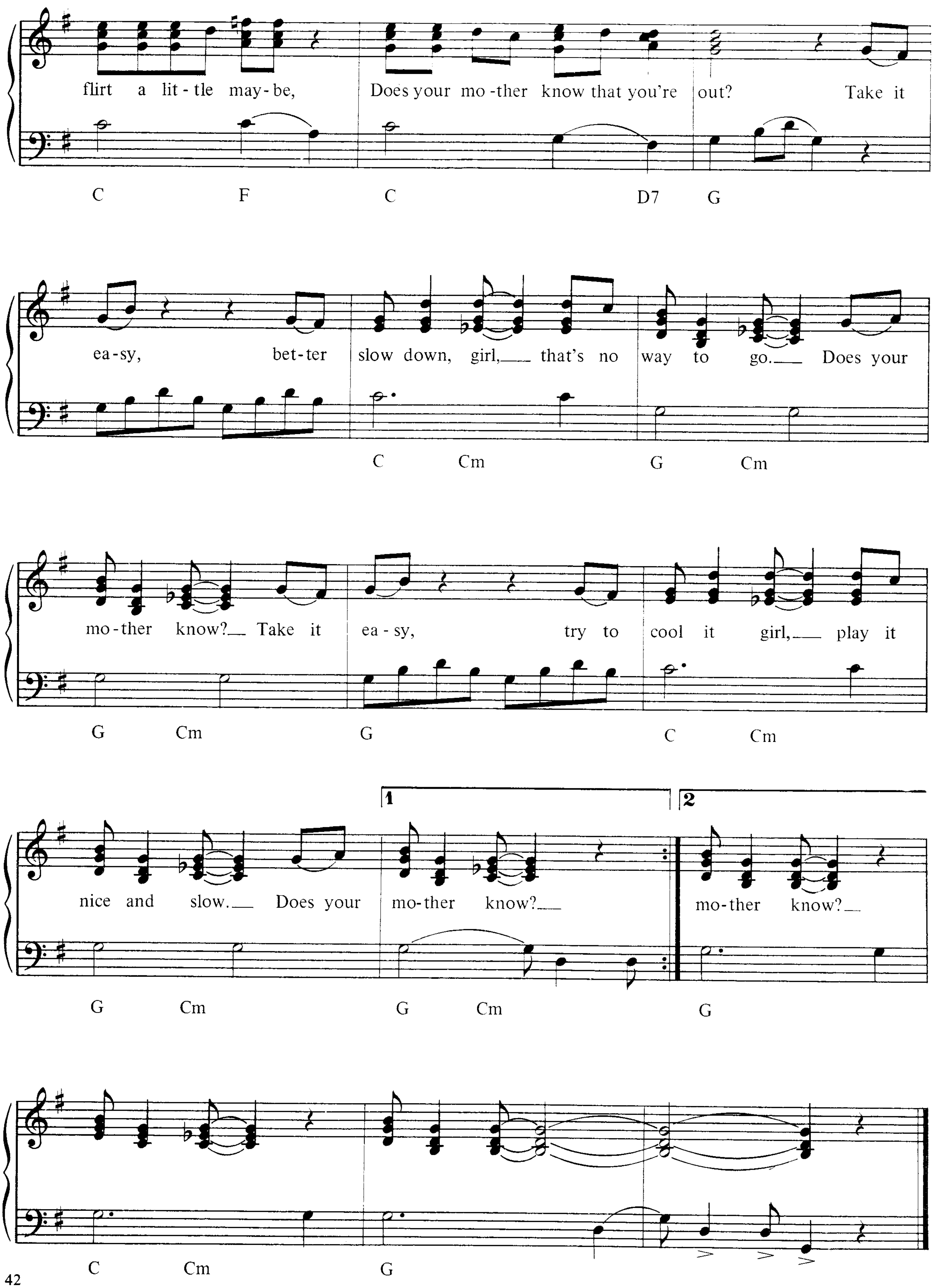
flirt a lit-tle may-be, Does your mo-ther know that you're out? Take it
C F C D7 G
ea-sy, bet-ter slow down, girl, that's no way to go. Does your
C Cm G Cm
mo-ther know? Take it ea-sy, try to cool it girl, play it
G Cm G C Cm
1 2
nice and slow. Does your mo-ther know? mo-ther know?
G Cm G Cm G
C Cm G

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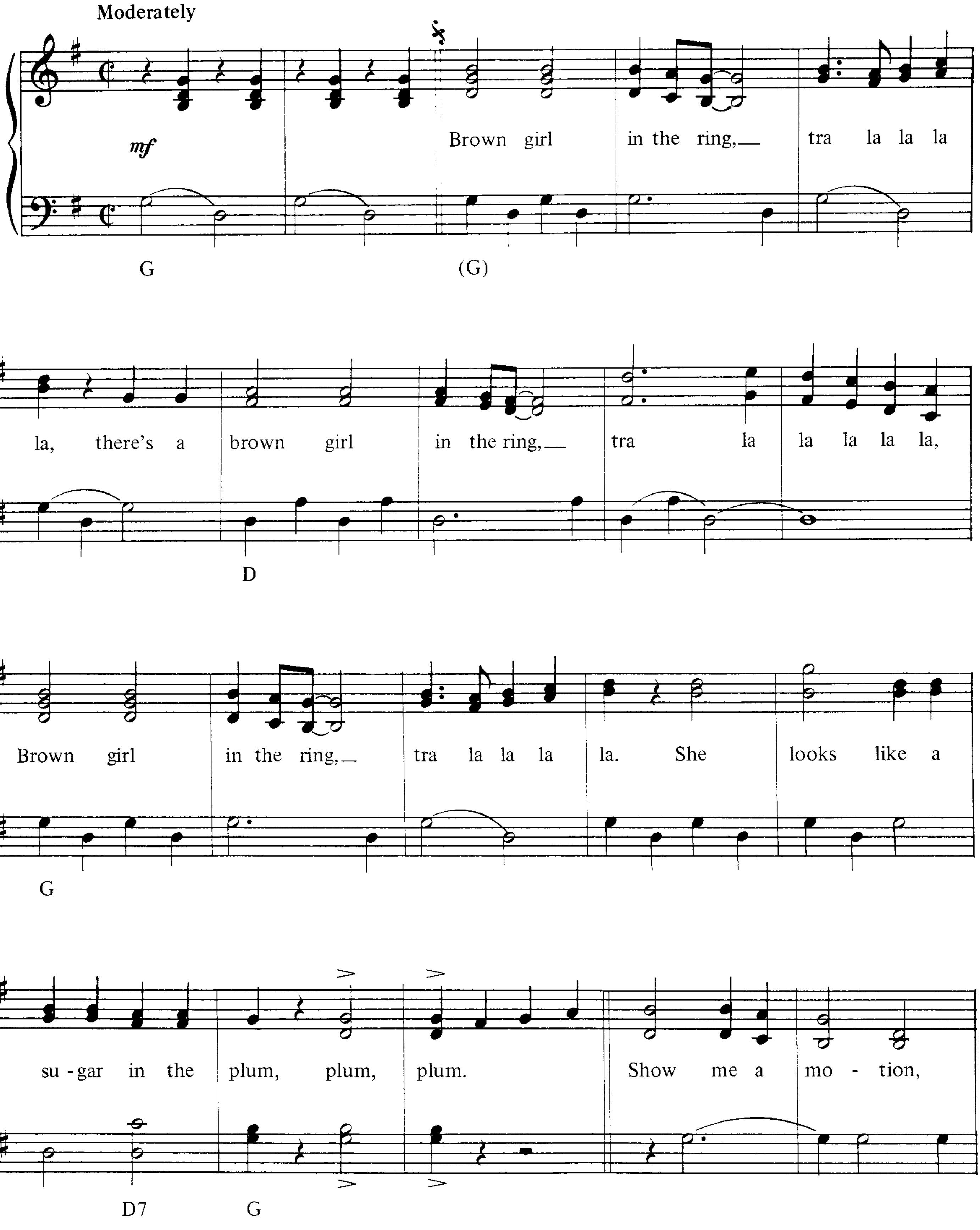
Brown Girl In The Ring

Words & Music by Frank Farian & Stefan Klinkhammer


Moderately
mf
Brown girl in the ring, tra la la la la, there's a brown girl in the ring, tra la la la la la,
Brown girl in the ring, tra la la la la. She looks like a su-gar in the plum, plum, plum. Show me a mo-tion,
G
(G)
D
G
D7
G

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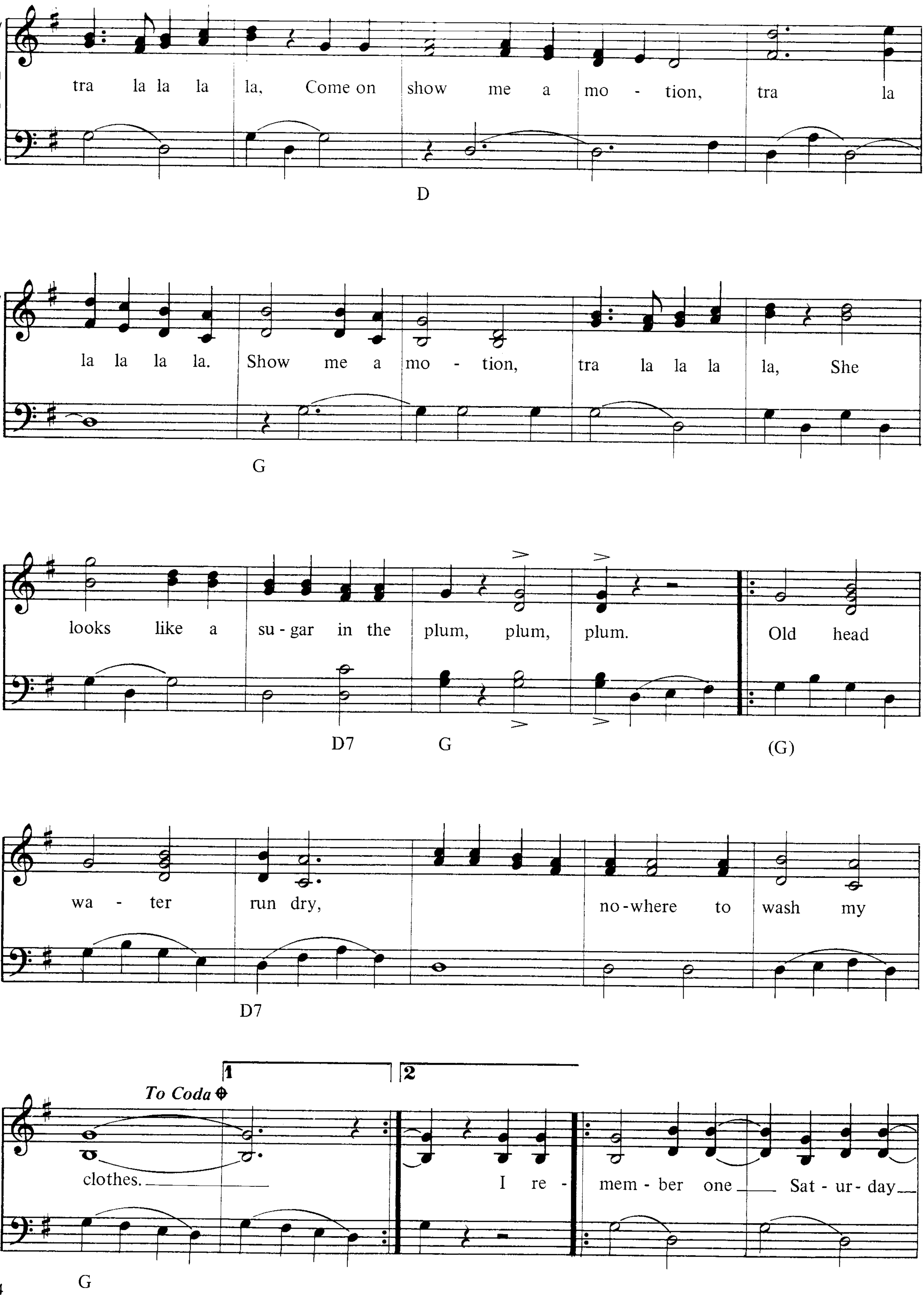
tra la la la la, Come on show me a mo - tion, tra la
D
la la la la. Show me a mo - tion, tra la la la la, She
G
looks like a su - gar in the plum, plum, plum. Old head
D7 G (G)
wa - ter run dry, no-where to wash my
D7
To Coda ⊕
1
2
clothes.___ I re - mem - ber one___ Sat - ur - day___
G

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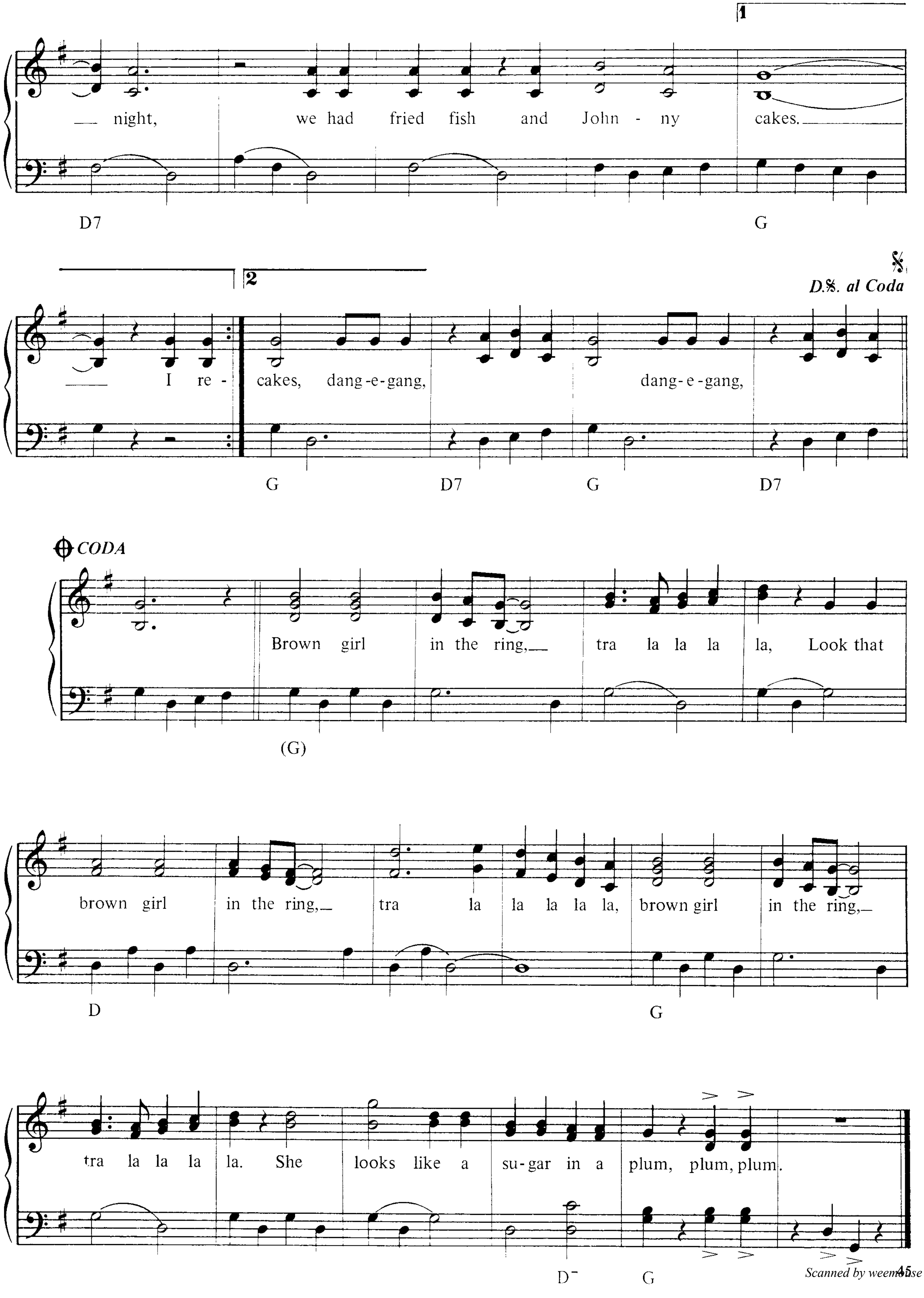
1
night, we had fried fish and Johnny cakes.
D7
G
2
D.%. al Coda
I re- cakes, dang-e-gang, dang-e-gang,
G
D7
G
D7
CODA
Brown girl in the ring, tra la la la la, Look that
(G)
brown girl in the ring, tra la la la la la, brown girl in the ring,
D
G
tra la la la la. She looks like a sugar in a plum, plum, plum.
D⁻
G

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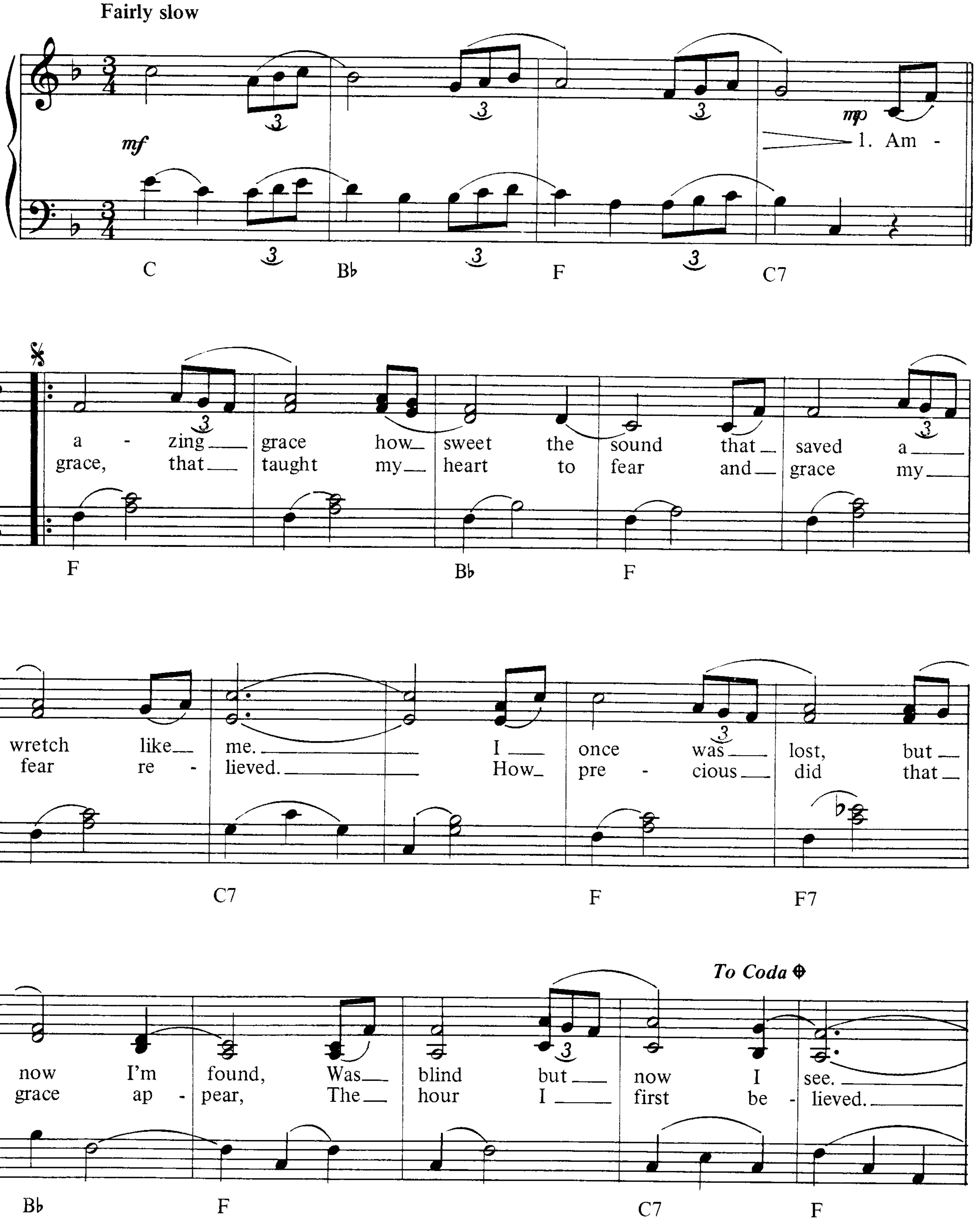
Amazing Grace

Traditional


Fairly slow
mf
mp
1. Am -
C
B♭
F
C7
a - zing grace how sweet the sound that saved a wretch like me. I once was lost, but now I'm found, Was blind but now I see.
grace, that taught my heart to fear and grace my fear re - lieved. How pre - cious did that grace ap - pear, The hour I first be - lieved.
F
B♭
F
C7
F
F7
B♭
F
C7
F
To Coda ⊕

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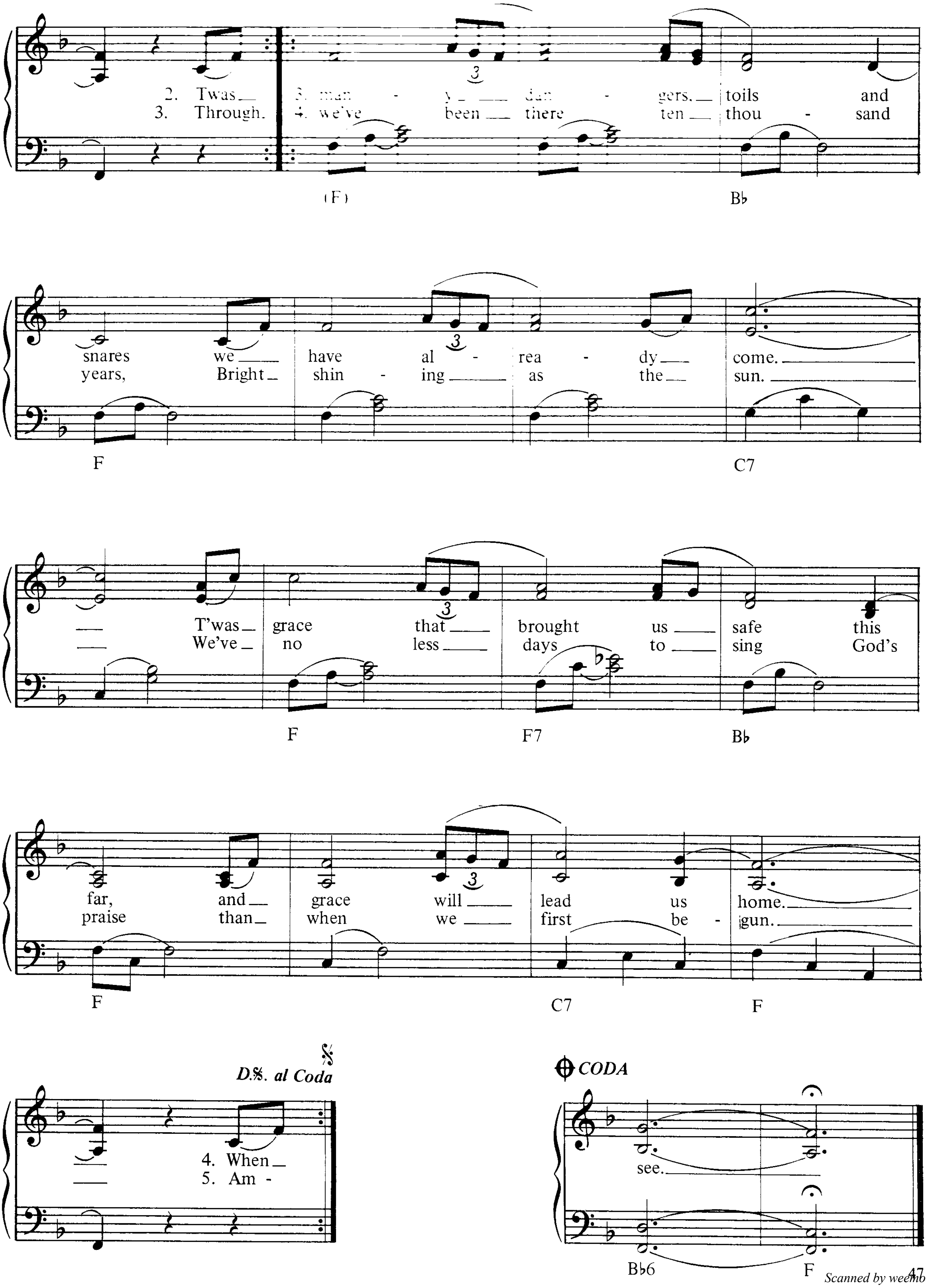
2. Twas 3. man - y dan - gers, toils and snares we have al - rea - dy come. T'was grace that brought us safe this far, and grace will lead us home.
3. Through. 4. we've been there ten thou - sand years, Bright shin - ing as the sun. We've no less days to sing God's praise than when we first be - gun.
(F)
B♭
F
C7
F
F7
B♭
F
C7
F
D.%. al Coda
4. When
5. Am -
CODA
see.
B♭6
F

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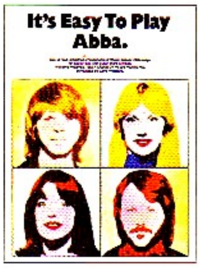
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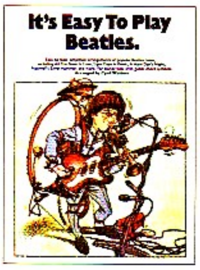
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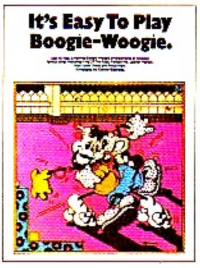
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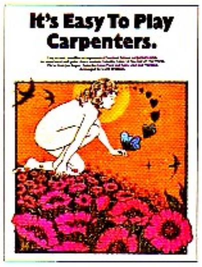
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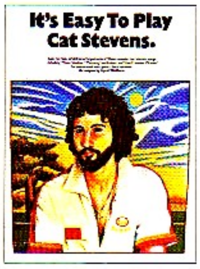
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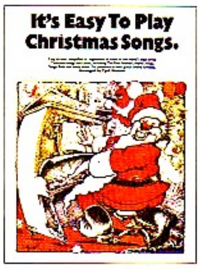
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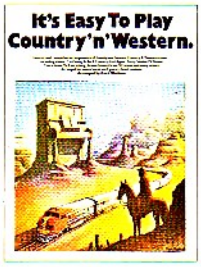
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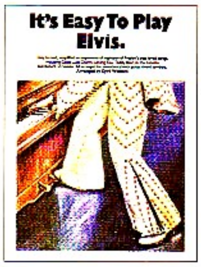
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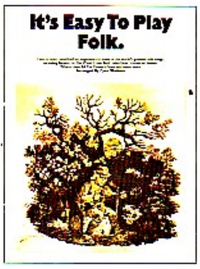
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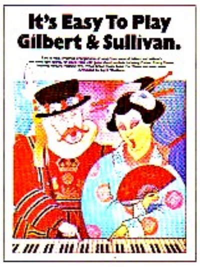
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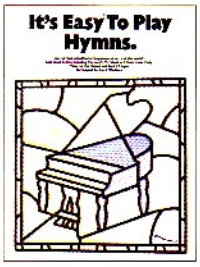
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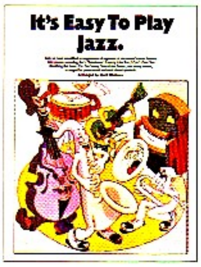
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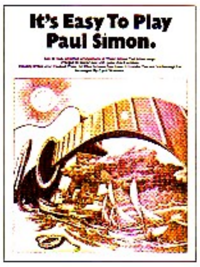
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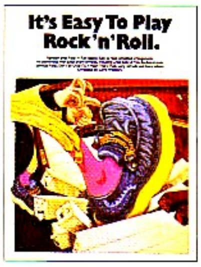
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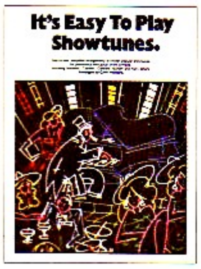
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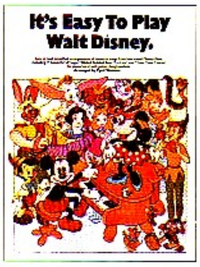
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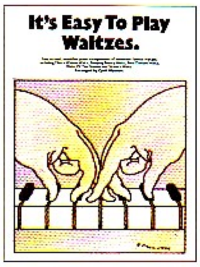
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